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The late Sir Digby Wyatt.

OUR readers will have noticed the melancholy announcement made in a brief paragraph in last week's number of the *Builder*, of the death, at a comparatively early period of his career, of one of the most accomplished and active-minded of the men who have been connected with the profession of architecture in our day. For some time past it had been matter for regret to Sir Digby Wyatt's friends to learn that his health was not good. His brain seems to have been overworked, and it was found that absolute rest and quiet were necessary to give him a chance of recovery. It was with the object of seeking quiet, principally, that he had recently given up his house in town and taken a country-house in Wales, where he might recruit his health; but unhappily, the precaution came too late, and he died but very shortly after he had retired to his new residence. He was buried at Usk, in Monmouthshire, on the 25th ult.

All our readers who knew anything of the man, as well as of his works, will have sympathised with the spirit of the few words in which his decease was announced in our last; but the withdrawal from the scene of a man who has filled so large a place in the profession of architecture calls for something more from us than a mere expression of regret, however sincere and heartfelt,—the rather because the part he took in the architectural field was, owing to the nature of his acquirements and abilities, somewhat unusual in its character.

Before looking, however, at the nature of his work while living, we may just summarise here the principal facts in his life. Matthew Digby Wyatt was born July 20th, 1820, and was the youngest son of Mr. Matthew Wyatt, then living near Devizes, but who was subsequently a magistrate of one of the London police-courts. His choice of a profession was probably in the first instance determined by the fact that his elder brother, Mr. T. H. Wyatt, was an architect, and at the age of sixteen he entered his brother's office as a pupil. In a spirit in every way honourable to him, the elder brother, whose abilities and present eminence we need not certify to our readers, determined to see that the young candidate for the profession should receive the most thorough education which he could bestow; and probably few people have entered on the profession more fully trained and instructed in the subjects of study which belong to it than Digby Wyatt. This fraternal care, however, must have been well seconded from the first by the natural ability of the pupil, since it is on record that in the same year in which he was articled he gained the Architectural Society's prize for an essay. After going through his course of office study, he travelled for two years over the Continent, studying the principal buildings in France, Italy, and Germany, and brought home, among a large number of drawings, sufficient studies of the Mediæval mosaic work of Italy and Sicily to form the subject of a large volume illustrative of "the Geometrical Mosaics of the Middle Ages," which was his first publication of importance. His power of expression, both in writing and speaking, in regard to art-subjects, became developed at an early period of his life, and was no doubt one of the gifts to which he owed his ultimate success, of which at this time he was by no means sanguine. In 1849 he was commissioned to report to the Society of Arts on the Industrial Exposition at Paris; and produced a report which was thought so well of, and showed such extensive knowledge of the subjects dealt with, as to lead to his appointment as Secretary to the Committee of the Society of Arts in connexion with the Great Exhibition of 1851. In carrying out the business he had undertaken in connexion with this important and then novel enterprise, he showed a great deal of administrative ability, and probably his conduct in this official position did much to confirm his after-career, bringing him under the notice of and in contact with many who could appreciate his ability. Among the fellow-workers with whom he was a good deal allied at this time were Brunel and Owen Jones, and between the latter and Digby Wyatt, who had many interests in common with him, there sprang up a close friendship, dating probably from this period, and which seemed to have its public as well as its private phase; as it certainly happened, whether accidentally or otherwise, that the two men were working together continually throughout their life, till the earlier death of Owen Jones put a close to this brotherhood in art-work: if Digby Wyatt was on a committee for considering a subject, Owen Jones was almost certain to be a colleague, and *vice versâ*. It was shortly after this that Mr. Wyatt published a treatise on the "Industrial Arts of the Nineteenth Century," which was followed by one of the works of a class which he had special qualifications for writing,—illustrative works in reference to special departments of ornamental art: this was "Metal-work and its Artistic Design." Of this and some others we will say a word more specially presently. While the re-erection of the Exhibition building as the "Crystal Palace" was in progress at Sydenham, Mr. Wyatt was superintendent of Fine Arts Department, and he and his friend, Owen Jones, as every one knows, together designed those courts characteristic of different periods of art and architecture which have always been among the chief attractions of the Sydenham Palace, and gave it an artistic interest beyond that of a mere pleasure-place. At the Exhibition of 1855 in Paris, Wyatt was a juror on furniture and decoration, in connexion with the British Government, and his claims to distinction were recognised by the French Government also, by whom he was on this occasion created a Knight of the Legion of Honour. About the end of the same year he was appointed surveyor to the East India Company, with whom he had been previously connected also, in assisting to arrange their department in the Paris Exhibition.

It may be mentioned here also that it was about this time that he and his brother conjointly gained a Government premium for the best design for model cavalry barracks, a piece of conditional success of which he has not lived to reap the fruits, as it is only now that the new barracks at Knightsbridge, intrusted to Mr. T. H. Wyatt, in consequence of the result of this competition, are about to be carried out.* But his appointment as surveyor to the India Board was really the step which brought him most into notice, and led to his receiving the honour of knighthood, and also to the design of one of his principal works in London, the Court of the India Office. In 1866 Sir Digby Wyatt was awarded the gold medal of the Institute, on an occasion when, as recorded in our columns, there had been a little fight, or an intention of a fight, as to the claims of another candidate who had been named, but who withdrew his name rather than continue a discussion the result of which was probably not doubtful. It is noticeable that the feeling which gave the preponderance in favour of Wyatt on that occasion was not merely the consideration of his abilities, but also of his public spirit and readiness to be useful to his fellow men, in which he was thought, and not without justice, to stand in very favourable contrast with some of his compeers, who, whatever their talents, seemed to work only for themselves, and were not heard of on committees and other schemes for the general advancement of art. Subsequently he received an honour which he must have esteemed at least equally highly, in being elected the first Slade Professor of Fine Arts in the University of Cambridge; and his lectures from this Professorial chair were published, and form an important item in his literary work. At the time of his election the honorary degree of Master of Arts was also conferred upon him. Besides the official positions and distinctions which have been mentioned, we may add that Sir Digby Wyatt was a Telford Medallist of the Institution of Civil Engineers; that he received, in 1852, the Prince Consort's Private Gold Medal; a present of 1,000*l.*, with a set of medals from the Royal Commission for the 1851 Exhibition; and received from the King of Italy, in 1867, the Officer's Cross of the San Maurizio and Lazzaro Order. He was Surveyor to the Secretary of State in Council of India, as well as to the East India Company. He was on the Council of the Art-

* Particulars of this competition, and, indeed, of most of the leading incidents in Digby Wyatt's professional life, will be found in our volumes of the time.

Union; and was, in conjunction with Mr. Redgrave, R.A., and the conductor of this journal, a referee in all those competitions of art workmen, originated—and with good effect, so far as they went—by the Society of Arts. We may add he was a Fellow and past Vice-President of the Royal Institute of British Architects, having at one time acted as Honorary Secretary; President of the Graphic Society; Fellow of the Society of Antiquaries; and a member of the Institution of Civil Engineers. He was also a member of some Foreign Societies.

With regard to architectural work not already mentioned, he assisted in settling the plans of the building for the Great Exhibition of 1851, and had part charge of the erection; was associated with Mr. Brunel in designing the Paddington Station and other works on the Great Western Railway; designed the East India Museum, &c., for the East India Company; he restored the chancel of North Marston Church, Bucks, for the Queen; did several works for India; restored the mansions of Compton Wynyates, Warwickshire, and Isfield-place, Sussex; erected the Garrison Chapel, Woolwich (with his brother, T. H. Wyatt); Addenbrooke's Hospital, Cambridge; the "Ham," a mansion in Glamorganshire; Old Lands, Sussex; Newell's, Coolhurst, Sussex; a house at Uckfield, Sussex; Brambridge House, Hants, for Sir Thomas Fairbairn; "The Mount," Norwood; a mansion in the Azores; the Royal Indian Civil Engineering College at Cooper's Hill; the Burlington Fine Arts Club; shops in Dublin, Oxford-street, and Gracechurch-street; restored the Hall of Clare College, Cambridge; executed the Crimean Memorial Arch at Chatham for the Royal Engineers; barracks, chapel, hospital, &c., for the East India Company at Warley, Essex; the Indian Government Stores, Lambeth; mausoleum for the Baroness de Rothschild at West Ham; Italian gardens, water tower, conservatories, &c., Castle Ashby, Northamptonshire; industrial art works for Messrs. Maw & Co., Messrs. Woollams, Messrs. Howell, James, & Co., Messrs. Templeton, and others. He also executed various works for the Duke of Argyll, the late Marquis of Lothian, the Earl Brownlow, the Earl of Leitrim, Sir J. G. T. Sinclair; the Hon. F. Leveson Gower, M.P.; the late Right Hon. Edward Horsman, M.P.; Sir Wm. Drake, and others.

One important work in modern domestic architecture, a view of which we published, was the large house for Mr. Louis Huth, at Possingworth, Sussex; the exterior view, which we gave, is more remarkable for elegance and suitability than for any great architectural effect, but the interior decoration has been much admired for its taste and the completeness with which it is carried out. Another house which is very familiar to Londoners is that built for Lady Marian Alford, at Kensington Gore, the red-brick house with the spirit of *rococo* Renaissance so completely carried out that it compels admiration for its finish and unity of effect, even from those who do not sympathise with the style; this, if we remember rightly, was illustrated in the architectural room of the Royal Academy, by a drawing as characteristic as the building itself. The court of the India Office, before alluded to, was illustrated in our pages at the time of its completion.

Of the numerous and elaborate works on decorative art and on subjects connected with architecture, which have been left by Sir Digby Wyatt, the first, as already mentioned, was his book on "The Geometrical Mosaics of the Middle Ages." The illustrative portion of this work is the most important, and consists of finely-executed coloured plates of mosaic ornament for floors and walls (chiefly reproduced from the sketches and notes made by the author on the spot during his first tour on the Continent). These are confined to the period indicated by the title; but the descriptive portion of the work embraces a sketch of the history of mosaic, and the characteristics of this branch of art in various ages; the subject being divided under three great periods, that of Antiquity, down to the commencement of the fourth century; Mediæval, down to the commencement of the cinque-cento period; and "Modern," from the time of Raffaelle to the present day. The comprehensive way in which Sir Digby Wyatt had already learned to look at subjects of this kind is shown in the completeness with which this short history of the subject is planned and worked out; and we may take the following quotation as an example of the manner in which, in this as in all his books of the kind, he deduced suggestions for the present day from the study of the art of former periods. He is speaking of the Pompeiian mosaics:—

"When we consider, moreover, the appropriation of the subjects, and their relation to the positions for which they were designed, we cannot fail to be struck with the general congruity existing between the nature of the idea depicted and the character of the apartment to be adorned. Thus in the houses at Pompeii we find portrayed in mosaic the faithful dog guarding the threshold, or the hospitable inscription, hailing and welcoming the visitor with a kindly 'salve' even in the doorway; in the atrium, or hall, a rich though simple pattern is elaborated; in the triclinium, or dining-room, we meet with the *opus asaroton*, or representation of fragments of food dispersed on the ground,—in the gynæceum, or women's apartment, compositions of ornament, foliage, animals, of the greatest delicacy,—in the grottoes for the preservation of the lares, or household gods, and in the pavement near them, are to be found the noblest subjects and the most refined works of art. This happy unity of idea is extended and enhanced by a similar taste displayed in the distribution of the other pictorial embellishments. What a lesson should this afford to those who heap together in the decoration of their apartments the most incongruous ideas and the least harmonious associations,—who place an Annunciation in a dining-room, flanked by a sporting print and the portrait of a gentleman."

This latter accusation is, of course, less generally applicable than it was five-and-twenty years ago; and probably most of our readers will agree with us, that the representation of fragments of food on the dining-room floor is a piece of execrable taste, whether antique or modern; but at the time the words were written, the idea of a systematised scheme of decoration was probably a new one to most people, and the lesson is distinctly and pointedly given.

The next large work produced by Wyatt was that on the "Industrial Arts of the Nineteenth Century," in 1852: a sumptuous work in two folio volumes, containing very fine chromo-lithographs of specimen objects of various branches of art-work. The Exhibition of 1851 was, of course, the inspiring cause of this publication, which was dedicated to the Prince Consort; but it is more noteworthy as a fine "show" book, and as an example of the care which the author always took to have his illustrations finely executed, than as supplying any special place in art-criticism. The book on Metal-work, published a year after this, was of a more important nature, going systematically into the subject under the heads of "Theory," "Practice," "Decorative Processes," and "History"; and the extent of historical and practical knowledge contained in this work is really remarkable, combined also with the same side-lights on modern theory and practice in the art. The "Notes on Sculpture in Ivory," published in 1856, showed Sir Digby Wyatt's familiarity with another totally distinct subject; and so again did the "Treatise on Illuminating" (1859), which was divided into two sections, treating of what illuminating had been, and of what it should be in the present day, and giving a great deal of minute practical information in relation to the processes and materials employed. Some remarks on the possible application of this art in the present day will serve again to illustrate what we wish to bring out, the attention which the author of these works kept on the present application of the arts treated of. He observes that because such an embellishment as illuminating was only used for books in the Middle Ages, there is no reason why we should not apply it to wood, metal, slate, stone, canvas, plaster,—any material that will take colour, and any vehicle of colour which we find it practically suitable to use. "The original occupation of illuminating has been superseded by chromo-lithography; and an equally elegant and useful application of the art would be to enrich ceilings, walls, cornices, string-courses, panels, labels round doors and windows, friezes, and stained and painted furniture in churches, schoolrooms, dwellings, and public buildings of all kinds, with beautiful and appropriate inscriptions of graceful form and harmonious colouring. Such illumination would form not only an agreeable, but an eminently useful decoration. How many sentences worthy in every sense of being written in letters of gold, might not be thus brought permanently under the eyes of youth, manhood, and old age, for hope, admonition, and comfort! No more skill, energy, and taste are required for the production of this class of illustration than are essential for satisfactory work upon vellum and paper; and while in the one case the result of the labour may be an accustomed enjoyment for many, in the other case it is seldom more than a nine days' wonder, shut up in a book or portfolio, and seen so seldom as scarcely to repay the amateur for the expense and trouble involved in its execution."

The highly interesting and important subject of pictorial mosaic as an architectural embellishment was treated by Sir Digby Wyatt in one of the ablest of the several papers he contributed to the Proceedings of the Institute of Architects; and another of the best among his shorter publications was his lecture called "An Attempt to Define the Principles which should Determine Form in the Decorative Arts," forming No. XIX. of the series of lectures on the results of the '51 Exhibition, and which his friend Owen Jones followed up by a paper with a similar aim in reference to principles of colour.

In addition to the works we have mentioned, he published portions of the "Art Treasures of the United Kingdom," and "The Grammar of Ornament"; "History of the Manufacture of Clocks"; "Report on the Paris Exhibition, 1867"; "Report on the Vienna Exhibition, 1873"; and "Handbooks of the Crystal Palace Courts." The lectures of Sir Digby Wyatt as Slade Professor, published in 1870, form a very characteristic memorial of him, embodying as they do, in the most connected and yet comprehensive form, the ideas and views of art which had influenced his critical writing when treating more in detail of special branches of art. The lectures are thirteen in number; the three following the introductory lecture deal with architecture, which was probably placed first not only on account of his own connexion with it, but from a feeling that it was in a sense the basis or background of the other arts. Lectures 5, 6, and 7 treat of sculpture; the four next of painting; and the twelfth and thirteenth came round to what was with him a favourite subject, applied industry, and the relation between art and labour. We have only space to say a word in regard to his treatment of architecture, in respect to which the reader is struck here and there by his independence of view, and the entire absence of the echoing of the *dicta* of any clique or party in art-criticism. In the face of the then too exclusive worship of Mediæval architecture, more prevalent at our Universities than elsewhere, he had the independence to say that the old studies of the "Five Orders" were not without real practical use, in reference to modern building, in training the eye to the appreciation of relations of scale in design. Other remarks may be adduced as exemplifying the original and suggestive manner in which he sometimes stated the principle which was at the basis of a special phase in architecture, as in the admirable remark in reference to the Renaissance architecture, that "the special struggle made by the Renaissance architects, developing out of Gothic architecture, was towards the increase of domestic enjoyment, through the hall, the hearth, and the home; while the tendency of the Italian Renaissance architects, developing out of culture direct from the classicality, was towards that semi-public domesticity which took the form of the more stately palace," words which seem to suggest, in a remarkably comprehensive manner, the motive at the root of the architecture of the epoch referred to. The following passage, which touches on points that are often discussed with more or less earnestness by architects and architectural critics, is a good sample of the style of criticism pervading these lectures, and illustrates again that independence of opinion to which we have alluded:—

"The alliance of architecture with utility as well as beauty gives it a practical character which allows of the ready application of reason in testing success or the reverse.

The present danger in the exercise of this reason, with respect to architecture, consists in regarding the architectural elements which make up the art as separate parts rather than as a whole. There has been a doctrine spread among us of late years which, based upon a correct analysis, has yet, I believe, led to many injurious results in regard to the practice of architecture. Writers have so separated the elements of utility and beauty from one another, in treating of architecture, as to conceive the propriety of constructing by the light of utility independently of beauty, and of ornamenting by the light of beauty independently of utility. We have been constantly and emphatically told that we should first construct, and then ornament construction. I hold that doctrine to be most pernicious. The idea of beauty should be present to the architect in the very first conception of his design, as the sense of utility should guide and restrain him in the last touch he may apply to his building."

And he adds that the great object for which an architect should prepare himself by study, should be "to realise every condition of the structure at the earliest possible moment after the conception of the plan. . . . . It is, in fact, not by conceiving a skeleton, and then clothing it that the architect is to proceed, but by conceiving a perfect man, and then reasoning out his anatomical construction."

One other passage, in which the Slade lecturer gave his view of the architectural situation as at present, may be quoted as both interesting in

itself, and appropriate here as a close to our brief notice of his voluminous literary work in connexion with architecture: it forms the closing paragraph of his third lecture:—

"I would gladly hail a declaration of peace in the architectural camp. I would have the followers of the two armies in no wise neglect the banners under which they have achieved past victories, but I would recognise them rather as walking hand in hand as in a joint triumph, and labouring to one common end of union and glorification of all the fine arts as perfected, and as made to harmonise with the highest civilisation and the most excellent forms of life. I sincerely believe that we may trust much to the efforts of individual genius, provided that we endeavour to give it a large and secure basis from which to start. If that basis consists only of a general affection of the people of our country for the arts themselves, we may safely trust to the artists, whom that love is sure to engender, for a fair and satisfactory progress. If we unite the objective practice of Pugin and the Mediævalists to the excellent subjective system transmitted to us from the Classical ages, I believe we shall have no reason to fear in our practice the attainment of results commensurate with theirs, and yet reflecting simply and justly the condition and historical situation of our nationality and advanced scientific culture."

As the above words sufficiently indicate, Sir Digby Wyatt was not a strong partisan or a man of pronounced views on one side or another, but rather one who wished to look to the bright and pleasant side of things, and to find in modern art a source of union rather than of disruption. Of his practical work as an architect it is perhaps less easy to speak than of his illustrative publications. Although his assistance was much sought after for the design of ornamental detail, artistic furniture, &c., as well as designing buildings *en masse*, and though in such designs he always exhibited the most fastidious and refined taste and knowledge within the limits of the style in which he most usually chose to work, it can hardly be said that original power in the design of structures was his strong point; and the decided predilection which he manifested for some of the less pure forms of Renaissance ornament is singular and not very easy to understand on the part of an architectural designer who was so familar with some of the finest schools of ornament in existence, and who often laid down in his writings principles admirable in themselves, and admirably expressive, which his own designs hardly seemed always to illustrate. He drew beautifully, however, and sketched admirably in ink, in a style of his own, which was not done justice to in reproducing the illustrations to his book on Spanish architecture, the original drawings of which were much superior in effect to the reproductions, and showed great freedom of touch and a marked and individual style. Many of his drawings and designs ought to be of value now to a large circle of architects, for he certainly seemed to have anticipated the present run upon Queen Anne architecture or something cognate, and his drawings are worth study by those who wish to succeed in treating this style. It may be observed that he never seems to have had much sympathy with pure Mediæval architecture, which is not the subject of any of his illustrative works, nor does any trace of its influence appear in his executed works in architecture.

In his personal character Sir Digby Wyatt may be said to have been a man made to be generally liked, even by those who only knew him casually, and to be beloved, as he certainly was, by those who were intimate with him. Of remarkably gentlemanly appearance and address, he had also a vivacity and mobility of manner which gave him a marked personal individuality, and suggested the idea of a mind always on the *qui vive*. This rather mobile demeanour operated, perhaps, against him on some occasions. As chairman of a meeting, for instance, he wanted a little more repose and collectedness of manner, though his mode of addressing a meeting was always quiet and dignified. Indeed, the restlessness of habit alluded to was probably only the first stage, in the form of nervous irritability, of that over-excitement of brain under which he ultimately succumbed. His general courtesy, which made him many friends, and no doubt contributed much to his success, has been made the subject of criticism by those who believed, or affected to believe, that he advanced in his profession chiefly on the basis of courtesy or courtiership; an ungenerous sort of insinuation, which is not unfrequently made by those who are not able, or do not take the trouble, to make themselves similarly acceptable in society; and at the worst it is really open to question whether the power of making your society a source of pleasure to others is not a real and valuable gift in itself, deserving of a little more admiration and emulation than it receives in some quarters. While speaking of the personal character and manner of Sir Digby Wyatt, we may add that his portrait is to be found in our volume for 1869, page 906.

A short time before his retirement to Wales, when the malady which proved fatal was becoming pronounced, he talked over with us some of the earlier incidents of his life, dwelling especially on the doubts and fears which had beset him as to his career just previously to the origination of the 1851 Exhibition. Speaking of minor matters, he referred to a little dinner, given by the conductor of this journal in 1856, and dwelt with a curious sort of pleasure, as he had done once before, on the fact that he was the youngest man invited; and then, bursting into tears, he lamented that while several of those who had been present,—his seniors,—were working as vigorously as ever, his career, he felt, was ended.*

Sir Digby was married, and leaves a widow, but no children. The result of this marriage is told in an observation which he made to us when speaking of his independence of external matters, not very long before his illness first showed itself,—"While my wife lives I shall be a happy man; if she were to die I should be a miserable one."

We are tempted to dwell on other personal recollections, but want of space forbids.

As will have been gathered from what was said above, we do not expect that Sir Digby Wyatt will be regarded as an architect who had reached the greatest eminence in the more specially practical work of planning and constructing buildings. He has done some excellent things, but his *forte* did not lie so much in the active business of the profession as in studying and illustrating, and in influencing art generally through his writings and criticisms. The remarkably extensive knowledge he possessed gave him peculiar fitness for this task, to which he devoted himself with an energy and thoroughness which have enabled him to leave behind him what may be termed a library of beautiful and valuable works. Men who will do this kind of work, and do it so well, are wanted every now and then, and Digby Wyatt has filled an important place in the art-study of his generation, and the special part which he has played in it could, perhaps, hardly be better or more comprehensively defined than in a sentence from the address of the then president of the Institute of Architects (Mr. Beresford-Hope), who, in presenting to him the gold medal in 1866, characterised the recipient of it as "a most distinguished combination of the literary man with the architectural investigator and practical administrator."

WORK DONE AT THE INSTITUTION OF CIVIL ENGINEERS.

It is to be expected that when, as has recently been the case in England, a nation sets to work to reform its education from the foundation (to use the words of the immortal Dominie Sampson), unexpected lights will, from time to time, be shed upon the process. By watching these sudden glimmers and cross reflections, we may at times learn more than by a more general, but at the same time a more distant, survey of the entire field. That part of the subject which most naturally suggests itself to our consideration is the influence which special, exerts on general, education. And it is, of course, to the technical education proper for the formation of the architect, the engineer, the artist, and the operative that our special attention is in the first place directed. There are already in the country a large number of institutions devoted to the primary or to the higher education of the large group of working bees whose toil is illustrated in the columns of the *Builder*. In some few cases on the Continent, as at Creuzot, and at the works of Herr Krupp, there is perhaps a more directly effective machinery at work for the education of the children of the workpeople than is to be found in our own great centres of industrial life. But here we must not forget Saltaire. And there may be, and probably are, many great employers of labour whose efforts for the education of the children of their workpeople are none the less deserving because they are carried on without any great sound of trumpet. If we consider all that is going on in the schools for the infants and young children of the working classes, in the mechanics' institutes throughout the country, in the proceedings of the more important aggregates of professional men, as the Royal Institute of British Architects, the Institution of Civil Engineers, the Iron and Steel Institute, the Institute of Mechanical Engineers, and then remember that noble endowment by which Sir Joseph Whitworth devoted a portion of his well-earned wealth to encourage the industrious student of the calling which he has done so much throughout his life to advance, we shall form some idea of the amount of good work which is being done in the way of the practical, technical, and scientific education of those engaged in the various branches of the great pursuits of operative and decorative construction.

Foreign as it may be to our usual English habits, it is yet worthy of remark how much the hands of all labourers in this great field would be strengthened if some common bond of organisation would be provided. It may, perhaps, be too much in advance of the time to suggest that a country like England, the position of which among the nations of the world is becoming more and more dependent, year by year, on the mechanical excellence of her workmen, would derive extraordinary advantage from the erection of an Art University. When our existing institutions,

> "Yet so famous,
> So excellent in art, and still so rising,
> That Christendom shall ever speak his virtue"

(that of the great cardinal, whose name is yet remembered in the Commemoration Prayer in the pulpit of St. Mary's), were founded, they were intended to provide for the efficient study of the arts proper to man. These arts were chiefly known by, and taught through, the study either of letters or of mathematics; and thus, in course of time, letters and mathematics have remained the chief subjects of university study, while physical and mechanical science, and the study of the principles which underlie the practice of fine art, have made a triumphant advance, which is in no way adequately reflected within the walls of Oxford or of Cambridge.

It would, in all probability, be neither feasible nor desirable so to enlarge the *curriculum* of either of our ancient seats of learning as to admit of a transformation of the general scheme of education, as regarded by the heads of the universities, corresponding to the transformation of the general field of the arts as they are now actually cultivated amongst us. Such a change would probably swamp the study of letters; for the army of art-industry is so large, the requirements of its leaders are so wide and so numerous, and the opportunities of entering its ranks, in different grades, from that of the historic painter, or the most cultivated architect or engineer, down through all the countless varieties of decorators, builders, surveyors, and mechanics, are so numerous, and so eagerly sought, that if a central corporate form were once given to Oxford or to Cambridge as really an art and science university, the probability is that learning, pure and simple, would go to the wall. Yet, without suggesting anything like a revolutionary change in our existing institutions, it may be permitted to suggest that some means of drawing together those scattered establishments which at this moment are concerned in one or another branch of the technical education of the artist and of the mechanic would of itself add immensely to the utility of each and all of those meritorious institutions.

Let us look at a little of the practical work which has been done, in the last twelve months, by one of those self-supporting and self-elevating associations of technical and scientific men, of which the progress has been a very favourite object of the most distinguished among the "makers" of England. Smeaton, Mylne, and Rennie established the Smeatonian Society of Civil Engineers, which was the first of the kind in England. It was a social gathering in the form of a club, assembling its members occasionally at dinner, where they could discuss matters connected with their calling. Up to that time, Sir John Rennie tells us, "we were simply known as vulgar mechanics,"—men who toiled with their hands, as masons, bricklayers, carpenters, blacksmiths, &c." There were at that time little more than a dozen engineers in the kingdom. The motto of the Society was *Omnia numero pondere et mensura*. The exact date, late in the eighteenth century, is not at this moment before us. In 1845-6-7, Sir John Rennie, son of one of the three founders of the Smeatonian Association, as president of the Institution of Civil Engineers, drew up detailed

* The party included Sir Charles Barry, Sir William Tite, Mr. Cockerell, Mr. J. B. Bunning, Mr. Charles Mayhew, Professor Hosking, Mr. Ferrey, Sir G. G. Scott, Mr. Henry Baker, Mr. Charles C. Nelson, Mr. Robert Rawlinson, Professor Donaldson, &c.

reports of the history of the profession from its commencement in Great Britain down to that time, which reports were subsequently published in the "Transactions." During the comparatively bad times of the civil engineer that have followed as the natural consequence of an undue stimulus applied to the construction of railways, involving the construction of public works (not for the sake of the public convenience, but for the profit to be made by the contractors), the chief vitality and utility of the profession may be said to have been concentrated in the Institution. The president is now publicly recognised, in any matter of Government reference or debate, as an authority of weight. The sixtieth session of the Institution closed on Tuesday last (29th May, 1877). Twenty-three ordinary meetings have been held during that session, in which twelve papers have been read and discussed. A reference to the subjects on which light has been thus thrown will show how wide is the field now occupied by the engineer, and how active are his researches, not only in mechanics, but in physics and in chemistry. The first subject brought forward, on the 14th of November, 1876, was that of the Lighthouses of Japan, to the peculiar features of which, in so far as proposed means for averting damage by earthquakes were concerned, we called the attention of our readers. The Fracture of Railway Tires was next brought forward, and when we find that no less than 660 instances of fracture are reported by Captain Tyler as occurring in 1875, it is clear that the subject is one of primary mechanical importance. A paper by Mr. J. Lucas, on the "Chalk Water System," to which we have also referred, was under discussion on the 28th of November and the 5th of December; on which latter occasion forty-six members and associates were added to the roll of the Institution. On the 19th of December the fifty-ninth annual meeting took place, Mr. George Robert Stephenson, president, in the chair. It then was stated that the number of members and Associates, exclusive of students,—which in December, 1862, was exactly 1,000,—had reached the figure of 2,462. The income of the year had amounted to 11,181*l.* The library had been increased by 3,000 volumes within three years, and contained at that date 13,431 volumes. Telford Medals and Premiums had been awarded to fifteen out of twenty-eight essays sent in to the Institution. With a view of disseminating information as to the state of engineering on the Continent, an epitome of some of the most important papers in foreign transactions and periodicals have been embodied in the proceedings. These abstracts include descriptions of works, studies of a purely theoretical nature, memoirs, and results of costly and elaborate experiments, the details of which are not to be found in any other English publication. In addition to the ordinary meetings within the year, there have been fifteen supplementary meetings for the reading and discussion of papers exclusively by students, nine of which had received Miller prizes.

At the sixth ordinary meeting of the session 1876-7 the paper read was on the "Repairs and Renewals of Locomotives," by Mr. A. Macdonnell, M. Inst. C.E.; and the discussion was continued at the next meeting. On the 30th of January the subject brought forward was the "Combustion of Refuse Vegetable Substances for raising Steam," by Mr. John Head, Assoc. Inst. C.E From the ninth to the thirteenth meetings the members were occupied by the reading and discussion of a paper on "The Sewage Question," by Mr. C. Norman Bazalgette, to which we have previously referred at some length. At the fourteenth ordinary meeting, on the 13th of March, his Majesty the King of the Belgians was elected by acclamation an honorary member. The paper read was "On the Transmission of Motive Power to Distant Points," by Mr. H. Robinson, M. Inst. C.E.; the discussion of which subject was continued on the next occasion of meeting. On the 27th of March was read a paper by Mr. J. B. Redman, M.Inst.C.E., on a subject that has at different times been somewhat fully illustrated in our columns, viz., "The River Thames," which also occupied the next meeting. On the 24th of April the first paper read was "On a Deep Boring for Coal at Scarle, in Lincolnshire," by Professor Edward Hull, F.R.S., which had been carried out, by the Diamond Rock Boring Company, to the depth of 2,030 ft., reaching the carboniferous strata. The second paper was "On Street Tramways," by Mr. Robinson Souttar, which was also discussed on the 1st of May. At the twenty-first and twenty-second ordinary meetings a paper was read and discussed on "The History of the Modern Development of Water-pressure Machinery," by Sir W. G. Armstrong, C.B., F.R.S., V.P. Inst. C.E. The discussion of this highly interesting and important paper, with that of a paper by Mr. G. Haycraft, Assoc. Inst. C.E., "On an Economical Method of Manufacturing Gunpowder Charcoal," and the annual *conversazione* of the President at South Kensington Museum, on the 31st of May, bring this full and active session to its close. Eighty-two members, eighty-six associates, two honorary members, and sixty-four students have been added to the list of the Institution during the past twelve months. The numbers of these several classes are now 952, 1,683, 16, and 464 respectively, making in all 3,115, and showing an increase at the rate of 7½ per cent. per annum. The Transactions have now reached forty-eight volumes. Volumes 49 and 50 are promised for the 1st of August and the 1st of November next, and on the completion of the fiftieth volume a General Index to the whole series is intended to be issued, which, it is needless to add, will be a work of very high professional value.

It will be seen from the foregoing *resumé* that very excellent work is being done by this long-founded and vigorous Institution. That upwards of 3,000 of those who are essentially master-workmen should support and be enlightened by such an educational machinery is a matter deserving congratulation. It shows the exertion of an influence of the right sort, that will radiate far and in many directions. At the same time the very scope and range of the subjects discussed is such as to raise the question whether some distribution, like that of the sections of the British Association, will not, before long, become imperatively necessary. On the one hand, the engineer gives his hand to the architect. With regard to lighthouses, for example, we have seen how necessary it is to regard that subject from an architectural standpoint. So with reference to sanitary engineering. Within and adjoining the house, and in designing the town—when proper design is present—there are many matters which more naturally belong to the department of the architect than to engineering proper. On the other hand, the investigation of boring for coal appertains to a special branch of engineering—that of mines. The question of combustion of refuse vegetable substances, and that of charcoal for gunpowder, come within the province of the chemist. Fractures of tires, locomotive expenditure, the transmission of force, and the history of water-pressure machinery, belong to the mechanical rather than the civil branch of the profession; and the discussion of the Thames and the chalk-water systems brings us to surveying and hydraulic engineering. Of all these papers—some of them very able, and many of them keenly discussed—there is not one that represents the central idea of the work of the civil engineer, by the discussion of a great public work, recently and successfully carried out. We mention this, not by way of criticism, but as pointing to the fact that a division and distribution of subject will by and by become imperative; and that unless steps are taken to organise union, as well as subdivision, much valuable brain-power will be frittered away. Thus, for example, the fusion or affiliation, in some mode, of the civil and mechanical associations of engineering, would give additional power and status to the entire body, and yet save time, as in the discussion of such papers as those of Mr. Macdonnell or Sir W. G. Armstrong. So, again, with regard to the School of Metallurgy and Mines,—perhaps with regard to the Institute of Surveyors, probably with the Iron and Steel Institute,—if such an association were established among the councils or other directing powers of these bodies as would allow of a distribution, by common accord, of time and of subjects, so as to direct to each the special attention of that group of students whom it most concerned, the gain would be very great. And it will be further evident that, call it by what name we like, if some such union among men, or, rather, among institutions, of a mechanical character, were once set on foot (in which case we might hope that a like fraternisation would bind together the architect with the great family of engineers, civil, hydraulic, mining, metallurgic, mechanical, and geodesic), we should really have the first elements of a technical university. If such an idea ever took root, the advantages to be commanded, both educational, and as concerns the elevation in *status* of every member of the association, would become so manifest that it is not out of the way to suggest that the fine-art profession might desire to add a faculty of their own. Structure, as regulating the proportions of buildings of all descriptions, in all material, and for all purposes, civil and military, might form one faculty or group. Survey, whether geodesic (which includes astronomy), topographical, geological, descriptive, or special, might form a second; mechanism in all its branches, a third; and fine art or decoration, a fourth. We do not wish to offer any special recommendations, still less to hint that fine art is solely, or principally, decoration, but rather to indicate the direction in which it is desirable that the thoughts of those who take interest either in maintaining and improving the *status* of the professional man, or in improving the facilities for professional study, should be turned, in the hope that, from time to time, more light may be shed on this extremely important subject, and we may be led to combine, in order wisely to distribute, our efforts, so that that duplication of work which now so often has to be lamented should be avoided.

For the rest, we cannot but express the opinion that, already technical students, even when they are not men of liberal education, are in a far better position to hold their own before a general public, than political or legal celebrities appear to be, in addressing a technically educated audience. And this, we think, must be admitted by all friends of sound education. The speciality of the study of the mechanic, or the structural artist of any kind, is not a bar to a wider education, but an essential standpoint for it. It is well to know much generally or practically,—but at least *one thing* should be known profoundly and thoroughly. In the absence of one central and complete study, all others are apt to be superficially and loosely handled,—and although it may seem hard to call all superficiality dishonest, it really comes to that intellectually, if not morally. The man whose position, for instance, in the law is due rather to the support of a party than to the profound mastery of his difficult profession, may have made a short cut to a dignity he could never have reached by the more regular route. This is not possible for the mechanic. He may be a man who has attained a very high social position, and who adorns that position by grace of manner and knowledge of the world,—but he has attained it as a mechanic and because he was a good mechanic. He therefore views with undissembled aversion efforts to turn the attention of the student, or of the mass of serious mechanical men, from the steady pursuit of their proper study and calling to political or social wild-goose chases. To be,—to use a very homely adage,—a tub standing on its own bottom should be the first aim of an independent man. That integrity of position is to be commanded in one way, and in one way alone,—by thorough mastery of one's own business. The man who succeeds in that, is like enough to have weight and influence elsewhere. His opinion will be respected, because, having given proof of his sound sense in matters which chiefly concern himself, he will be thought likely to form a wise opinion on such matters as interest himself and his neighbours together, when they are naturally brought before him. The difference between this mode of action, and that recommended by the flattering speeches of those who strive to please the working man, while careless or ignorant of the real secret of his welfare, is just that of putting the cart before the horse, or the reverse. Private business first,—and, when that has well succeeded, public business afterwards,—is the maxim that tells best both for the individual and for the community.

Furness Abbey.—The *Barrow Herald* says that the owner of the magnificent ruins of St. Mary's Abbey is taking the precaution to prevent any further demolition, by buttressing several of the main walls which seemed likely to fall. "The heavily-freighted trains passing along the railway within a few yards of the Abbey will doubtless cause a vibration not at all conducive to the safety of the ruins, and it is gratifying to find that the much-respected owner of all that now remains of the once glorious abbey is taking the wise precaution to check any demolition arising from this source, as well as keeping back, as far as possible the natural decay which is being brought about by time and circumstances."

PORTRAITURE AT THE "SALON" OF 1877.

SIR ROBERT PEEL, the great minister, once said in the House of Commons, in a debate on the in-his-time much-vexed question of the Royal Academy, that the portrait-painter's art was the only true historic style. Doctrinaires had not then appeared in England, and historical painters considered themselves gifted beings in pursuit of aims far beyond the power of ordinary individuals.

Literary men have at all periods admitted the value of portraits as historical records, and as time, which used to creep, but now gallops on and commands our greater reverence, we all regard with more honour, and value more highly, fine old portraits of men and women distinguished in the history of the past.

In this year's *Salon* there are very few portraits that will live to gain the respect of coming ages, although there are men represented whose names will be familiar as long as French history endures.

M. Bonnat's portrait of M. Thiers, which at first disappointed, has grown greatly in everyone's esteem since the opening of the *Salon*; the extraordinary character and truth in the painting of the hands, which every one observed on first seeing the picture, have been found to characterise the whole, and the better we become acquainted with the rare merits of this picture the higher we must regard it; it owes absolutely nothing to any charm of colour or mode of painting, and it has already taken a place in the estimation of critics as a rare historical portrait.

Mr. Healy's portrait of Gambetta is far less successful, and is very inferior to the same artist's fine portrait of Thiers exhibited some years ago at the Royal Academy; and that picture was even inferior to Healy's portrait of old "Joe Hume," or the exceedingly life-like portrait of Pius IX. or Baron Humboldt, and we fancy, if we had by us those exceedingly interesting hundred volumes and more of the Royal Academy catalogues, we should find Mr. Healy's name as the painter of many a famous person who has taken a part in the history of the last fifty years.

M. Henri Lehmann also must have painted during a similar period in Paris many a great and useful man, and Lehmann's portraits always possess that peculiar excellence which consists in accuracy of resemblance, and a simple unaffected truth that will command for his pictures for many a day the highest respect.

M. Henri Lehmann's brother, M. Rudolph Lehmann's, portraits, are equally well known in London, and possess very much the same merits: both painters are utterly free from that obnoxious vice of vulgarising their sitters, a fault which has condemned so many portraits to the garret or to the store-room.

Mr. Baccani's portrait of a lady is like all that painter's work, painted strictly on traditionary principles, and without any attempt to astonish by means or methods beyond the legitimate province of the portrait-painter.

A great many French portrait-painters appear to have followed Horace Walpole's excellent recommendation to weak portraitists, to give a value to their work by placing on the front of the picture their name and the date, together with the name of the individual delineated,—a practice which, if it had been followed universally by portrait-painters, would have saved antiquaries and historians many an hour's not altogether unprofitable research.

One of the most interesting portraits now in the National Portrait Gallery,—that of Secretary Samuel Pepys, once in the possession of Mr. Peter Cunningham,—was discovered to be the portrait of the old diarist by a small scrap of paper which he holds in his hand, on which Mr. Cunningham deciphered some lines that Pepys had himself composed, and which he had expressed in his diary a determination to have painted on his picture.

Meissonier has written on his portrait of Dumas, in this year's *Salon*, "To my friend Dumas.—E. Meissonier, 1877." And several other painters have done similarly.

That very delicate distinction which the judicious understand so well, which divides very bad portraits from the very fine, has never been more distinctly shown than in this year's *Salon*. The facility with which so many portrait-painters now produce their pictures makes it difficult to understand what Sir Joshua meant by his reply to a friend, who admired a beautiful picture that he had just finished, that there were twenty other better pictures underneath it; Sir Joshua, however, frequently finished a picture in three sittings, as we learn from one of his letters, and Vandyck probably, and Frank Hals certainly, again and again commenced and finished a portrait within the working-hours of a single day, a simple twelve-o'clock dinner intervening. Lady Blessington sat thirty times to Sir Thomas Lawrence for one portrait; and Mignard must have found it equally pleasant work to paint the portrait of Madame de Maintenon, at that time Madame Scarron, as her witty old husband more than once expressed his affected innocent wonder at the immense time the painter occupied on the portrait. This charming picture, taken when Madame de Maintenon was less than twenty-four years of age, was utterly free from that peculiarity which all portraits of that time possess, and which has gained the name so well understood—"*mignardise*."

Of the thousand and more portraits in this year's *Salon*, half of which are pictures painted in oil, it is simply just to say that not half a dozen of the five hundred can be called really fine pictures; Meissonier's "Dumas," Bonnat's "Thiers," Cabanel's "Portrait of a Lady," Sebastien Lepage's "Lady L.," the same painter's portrait of his parents, and Robt. Fleury's portrait of his mother, are all pictures possessing some of the highest attributes of first-rate portraiture. Baudry's portraits have this year the appearance of being weak imitations of Velasquez on Millais, but it is impossible to be blind to the fact that the faults of his pictures are not all his own. Portrait-painters' sitters have much to answer for; painters are not the only vulgar, in or out of society, and Baudry, like many another artist highly favoured by the world and injured by his friends, paints portions of his pictures with a skill and a care that show he possesses merit that can scarcely be concealed.

It seems impossible that the Parisians, with their absurdly egotistical belief in their own exclusive right to be arbiters of taste, should endure, even for a season, such portraits as Benjamin Constant and Carolus Duran exhibit; and Clairin, the painter last year of the exaggerated portrait of "Mlle. Sarah Bernhardt," has this year caricatured even his own mode of exaggeration in his portrait of a juvenile "grande-dame," in which the very worst elements of modern French portrait-painting are offensively made prominent.

Chaplin's portraits of ladies remind one of the days when highly sophisticated people, with simple views of art, admired Winterhalter, and firmly believed that the crinoline was established as a permanent fashion. Schlesinger continues still to contrast the blonde and the brunette with the trickery that we see in better form at any minor theatre, and two or three hundred other portrait-painters exhibit pictures of individuals, which remind one painfully, we are constrained to admit, of a style of art the exact parallel of which we in England possess, a school of portraiture that seeks admirers and profitable patrons in Regent-street and other popular thoroughfares.

Surely there is just now in London an opportunity, when so many picture-galleries are springing up, for a great modern portrait-gallery, where portraits alone might be exhibited. We should like very much to see such a show, with a spirited manager at its head,—a well-instructed magnifico like Sir Coutts Lindsay, or an immaculate dealer, specially educated for the position,—a M.A., with a mind sufficiently broad to admire excellence in portraiture from what is called the dry and stiff manner of Holbein to the free-and-easy method of Baudry or Millais.

M. Edouard Dubufe, a name known for many years in Europe as a portrait-painter, sends two portraits, one of M. Emile Angier, of the French Academy, and the portrait of M. Harpignies, both painted in that offensive style that the nineteenth century has fully and wonderfully developed.

The clever portrait of Mdlle. Reichemberg, by M. Pescador, cleverly as the Alsatian costume is painted, but poorly recalls the charming acting of the original in the delightful play of "L'Ami Frits." The Londoners will be fortunate if the actress who is to take the part at the Gaiety plays it one-half as well as it has been done in the Rue Richelieu.

Of the several hundred crayon, pastel, and other styles of portraits, there is positively not one that merits any special notice, with the exception of M. Feyen-Perrin's full-length of General Thomasson, drawn with charcoal so skilfully that the tone and light and shade are altogether perfect. The same artist exhibits also a full-length portrait of a girl on the sea-shore, which he calls a study in pastel, but which is in reality executed in turpentine-colour, tastefully touched with coloured chalks,—a mode of execution worthy of imitation or experiment, and admirably adapted for decorative purposes.

It would be exceedingly unfair not to mention M. Fantin la Tour's serious portraits, or M. de Winne's "Leopold, King of the Belgians," in which the painter has attempted to give that out-door look that a sitter has, shaded by green trees. The effect is not altogether agreeable; but in this picture it is very successfully imitated.

Mdlle. Nelie Jacquemart's military portrait, like all the work of this lady, is, in its way, excellent, and M. Royer's portrait of the Vicomte de M. reminds one of Prescot Knight's work in his best day. Mdlle. Salles-Wagner's are exceedingly like what most people seem to admire; Mdlle. Amelie Valentino's portrait of a lady, in a white satin dress, with dark fur, is beautifully represented; and Mdlle. Mendeville's portrait of a Spanish lady is surprisingly artistic in its treatment, reminding one of a very excellent art which the painter can scarcely have picked up in her native country,—Monte Video.

On the whole, the lady portrait-painters are this year rather stronger than their brothers of the palette. The American portrait-painter, Mr. Sargeant, has not done himself or his sitter justice. Mr. Sargeant had better give up the teaching of Duran, and try a year or two with Cabanel, before he returns to the wide field of beautiful sitters that are waiting for him in Philadelphia.

M. Blanchard's portrait of Mdme. la Duchesse de Castiglione-Colonna is a magnificent full-length, faultlessly painted in every portion of the picture, with the important exception of the head, which leaves much to desire.

How is it that the *Salon* exhibits so many superbly painted silk and satin dresses and elaborately begilded and be-tasselled *fauteuils?* Can there be in Paris a school of costume-painters, who are privately in league with the great manufacturers at Lyons, and the great dressmakers and upholsterers of the Rue de la Paix, who find their profit in encouraging the provincials and foreign visitors to believe that to be right you must be altogether incorrect, and that simplicity and beauty no longer assimilate in the æsthetic philosophy of the "brain of the world"?

The good taste that Hallam ascribes to Molière's unmerciful exposure of the affectation and pedantry that existed in Paris previously to his time is not now invariably detected at the *Salon*, where art at least reigns triumphant, or in the household arrangements and adornments of all our friends here, and the unfortunate individual in Paris whose ship has just come in, and who may be desirous to decorate his walls with pictures, or his staircases and conservatories with busts and pieces of statuary, will have to be content with very questionable aids to true embellishment.

"ICI ON PARLE FRANÇAIS."

IN the recent Ministerial changes which have so lately disturbed France, it has been on several occasions openly stated that the Exhibition of 1878 would be postponed. M. Krantz, the commissioner-general, has also been obliged to deny the report of his resignation. Much anxiety, however, seems to have been allayed by the visit which Marshal MacMahon made on the 25th ult. to the works of the Exhibition, on which occasion he, in a truly imperial manner, stated that the Exhibition would be duly opened on the 1st of next May. It was observed that at this point M. Krantz simply bowed. Notwithstanding this official assurance of the President of the Republic, there still must remain in the minds of those who have inspected the Champ de Mars much doubt as to the possibility of the Marshal's statement becoming a prophecy, and M. Krantz seems to have rendered himself somewhat unpopular by his complaint of the short time allowed him to carry out his plans. Be this as it may, M. Berger, the director of the foreign sections, has issued a letter to the European powers assuring them that the Exhibition will be, as promised, opened in May, 1878.

The sad intelligence that has just reached Paris of the death of Sir Digby Wyatt, at the early age of fifty-seven, causes much regret amongst Parisian architects, many of whom

remember him personally during the period that he acted as secretary to the Executive Committee of the Great Exhibition of 1851, but to the general French artiste he is more familiar from their knowledge of the interesting work connected with the Crystal Palace at Sydenham, and certainly he deserves the utmost praise for the manner in which he there revived the beauty of Classic art, and presented to us the glories of the Mediæval age.

From all we hear in Paris of Leighton's "Athlete," and from what we see of the sculpture in the *Salon*, there is nothing in the Champs Elysées to compare with the Burlington House bronze; certainly not M. Peinte's "Sarpedon," which has gained the *Prix de Salon*. This prize, founded some three years ago, and which gives a right to three years' stay at Rome, must not be confounded with the *Grand Prix de Rome*, which, instituted in 1667, gives a right to five years' stay in Italy. Till this year the *Prix de Salon* had been awarded to painters, and now it is the turn of the sculptors.

Each year the State and the City of Paris devote a certain sum to the acquisition of pictures and works of sculpture exposed in the *Salon*. This year six paintings have been purchased by the State to be placed in the Luxembourg Gallery or in the provincial museums, and no less than sixteen works of sculpture.

Victor Hugo's exquisite poem, "L'Art d'être Grand-père," is having an enormous success in Paris; the press, extreme or otherwise, are lavish in their praise of their ideal Frenchman, and the author of "Hernani" of fifty years ago is at this moment enjoying a renewal of his romantic fame of early days.

The surroundings of the once famous "Cora Pearl" have just been dispersed by that prince of auctioneers, M. Pillet, and the industriously but ill-gotten and badly-assorted so-called treasures, have gone into other hands, in but few cases more worthy than the last owner's.

The contents of the studio of the painter, Charles Marchal, whose sudden death shocked his many friends a month or so ago, were sold on Saturday last at the Hôtel Drouot. Of many sales this season, it proved the most spirited of the artistic, the amusing and enthusiastic interest manifested by Marchal's friend Alexander Dumas, fils, and his handsome phalanx of brother *littérateurs* and painters, as the characteristic lots were put up, can never be forgotten by the frequenters of the Hôtel des Ventes.

The gardens of Versailles, deserted as they are at present by sentimental senators, are now in perfect order, as beautiful almost as Hampton Court; the lilacs which Marie de Medicis originally introduced into France are this year more than ever luxuriant, and never have the gardens of Paris been more embellished by this lovely shrub, or the multitude of Parisian *cache-pots*, or bouquet-holders, been more in request.

Before the origin of fine-art exhibitions, which goes back to 1669, criticism, says the *Liberté*, was not regulated as it is in the present day; then the descriptions of the exhibition were only pamphlets on loose sheets, very few of which have been handed down to our times. It is from the exhibition of 1669 that dates the first criticism which possesses any serious character. It was written by Florent le Comte. This critic praises highly Jouvenet's "Descent from the Cross," and a picture representing "Christ driving the Money-changers from the Temple," as also a portrait of the poet Boileau, by Bonis.

Paris.

Badly Housed.—Dr. Burke, the registrar-general for Ireland, in his return for the last quarter of the year 1876, says that in some villages it will be impossible to work the Sanitary Act, owing to the construction of the houses,—miserable abodes, densely packed together, with no outhouses, the people consequently being obliged to keep the pig as an inhabitant, and having no place for the manure but just at the entrance of the dwelling. The registrar of Hollymount, Ballinrobe, visiting a house in which there were three cases of malignant diphtheria, two of the victims dying after three days' illness, found in one room, of about 18 ft. by 12 ft., the owner and his wife, a sick child, three cows, two pigs, and a donkey. The registrar reported the matter to the sanitary authority, but was not aware when he made this return that they had yet taken any action to compel the erection of external accommodation for the inferior animals. We quote but one of a large number of similar cases.

DEFENCE OF MODERN RESTORERS.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE first part of the ordinary fortnightly meeting of this Institute, held on Monday evening last (Mr. Charles Barry, president, in the chair), was made "special" for the purpose of considering and confirming the award recently made by the Council of a honorarium of fifty guineas to Mr. Charles L. Eastlake, secretary, for special services rendered during the past twelve months to the committee for the improvement of the Institute, and in other official work.

The motion having been moved and seconded, was unanimously agreed to; Mr. Eastlake expressed his thanks, and the meeting ceased to be "special."

The following gentlemen were balloted for and duly elected:—As Fellows: Mr. P. B. Hayward, of Exeter, and Mr. J. E. Watson, of Newcastle-on-Tyne. As Associate: Mr. G. D. Oliver, of Carlisle.

Among the donations was a portrait of Mr. James Burton, father of Mr. Decimus Burton. Professor Donaldson, in making the presentation, referred to the enterprise and public spirit of the subject of the portrait, who was the founder of that flourishing seaside resort, St. Leonard's-on-Sea.

The Chairman announced that the fund being raised for the Improvement of the Institute premises now amounted to 785*l.*; 1,000*l.* were required before the recess, so that the Council might feel justified in proceeding with the work. He was informed by Mr. Phipps, the secretary to the fund, that there were forty-five fellows and 142 associates practising in London who had not yet replied to the circulars sent to them appealing for funds, but most of them would, it was hoped, make some response within the next week or two.

Deceased Members.

The Chairman said he had to perform the melancholy duty of formally announcing the great and irreparable losses which the Institute had sustained by the decease of two of its most esteemed members. Mr. Edmund Sharpe, whose sudden death abroad took everybody by surprise, and inflicted a pang as keen as it was sudden, was not very well known to him (the chairman) personally until quite recent years, but in the short period since he had known Mr. Sharpe he had learnt to like him very much. He was very highly esteemed by a large circle of friends, not only for his genial and earnest character, but for his professional abilities. He took the liveliest interest at all times in the proceedings and welfare of the Institute, and by the Institute in its corporate capacity as well as through its individual members, his loss would be severely felt. The Institute had sustained another great loss by the death of Sir Matthew Digby Wyatt. After great and long-continued suffering, a brilliant light had been, in the Providence and All-Wisdom of God, extinguished. He could speak of him from much greater personal knowledge than he could of Mr. Sharpe, for he well remembered many years ago when Sir Digby Wyatt, then a young and enthusiastic student just returned from abroad, came to see his (the Chairman's) father, who early recognised the talent of the young student, and predicted his future success. He had fallen, a labourer in his labour, and they had lost him because he was so earnest and so unsparing in his work. He had died in harness, and he did not think that any one who was earnest in his work would wish otherwise. Above all, they would desire to leave such a memory as Sir Digby Wyatt had left behind him. Of his various characteristics and powers it would be presumptuous in him to say a single word. The feeling of all would be one of simple sorrow at a very deep loss.

Sir Gilbert Scott said he knew Mr. Sharpe well, and the Institute had lost in him a most valuable member. He had occasion, at the time the gold medal was presented to Mr. Sharpe, two years ago, to say a good deal about what he knew of him, which he would not repeat on the present occasion. Although he had been in wholly independent circumstances for some years, and had given up professional practice, he had continued to devote himself to the art of architecture, and had published some most valuable works, as everybody knew. He was also deserving of grateful remembrance for his labours in conducting for some years past a contingent of the Architectural Association over various parts of England and France, for the study and delineation, under his able guidance, of architectural monuments of the utmost interest. Such a labour of love as this was probably unique in the architectural profession, and there was nothing to lead him to undertake it but the generous impulse of his grand and genial disposition. The chairman had already said nearly all that he (Sir Gilbert) could say of their dear friend Sir Digby Wyatt. He had carried out a work with him almost in partnership, and a more noble, honourably-minded, and genial-hearted man he had never been brought in contact with.

Professor Donaldson then read a brief but interesting memoir of the late Mr. Thomas Bellamy, architect, a number of whose drawings, given by his executor to the Institute, were hung upon the walls. The two best-known works of Mr. Bellamy, namely, the Law Fire Insurance Office, in Chancery-lane, and King's College Hospital, Carey-street, were briefly described in the memoir, which, it need hardly be said, was a graceful tribute to the memory of a departed friend.

Architectural Restoration.

Mr. J. J. Stevenson then read a paper on "Architectural Restoration,—its Principles and Practice," the pith of which we give on another page.

In the discussion which followed,

Mr. Beresford-Hope, M.P., said that, after having listened with much interest and much amusement to the sparkling and tolerably good-natured epigrams of the author of the paper, they must, after all, ask themselves what was the principle that underlaid the paper? What was the gospel of art that it had preached? He was afraid the conclusion must be that the gospel they had listened to was a gospel of despair and death. Everything that was bad in English church architecture, every bit of stinting and scamping by the village carpenter in league with the insolvent bricklayer, under the pastoral superintendence of Parson Trulliver,—all and everything was to be sacred, whether stones, funguses, the creation and corruption of death, frightful and ugly as they might be, were to be preserved. Coming to our own age, the age which at least, by the author's own admission, had taken some pains,—a great deal of pains, and a very increasing amount of pains,—to ascertain what were the principles of ancient art, we were told nothing. There the curtain was allowed to fall. "Hitherto shalt thou go and no further." Put a little lead on the roof, said the author; put a buttress,—an ordinary one of stone or brick, it was to be presumed, though one of cast iron would surely be more consonant with the author's views. In the name of criticism, in the name of art, in the name of all things in heaven and earth, were we to be expected to keep untouched all the poor, wretched, defaced, mutilated buildings that our children who came after us might say,—"In the Middle Ages they had taste, in Perpendicular days they had taste [and he was not one of those who despised Perpendicular work], in the days of the Renaissance they had taste and fancy [neither did he despise the Renaissance], in the eighteenth century they had nepotism, blindness, and stupidity; and in the nineteenth century an insane desire that the worst of the bad taste of our ancestors might be handed down to us." The author had referred to galleries (although he apparently afterwards recollected that there was not a gallery in an English church 200 years ago), and said that there was something beautiful in them which we did not see now. He would ask the author whether two centuries hence he thought that the then-existing Institute of British Architects would be assembled with a Mr. Barry in the chair,—for he (the speaker) believed that in the house of Barry taste and art would be hereditary,—to listen to the Mr. Stevenson of that time read a paper in which he would say,—"Well, really, there was some spirit, some beauty, some picturesqueness, in what those venerable fathers of our artistic taste, the Barrys, the Scotts, the Streets, the Ferreys, and the Stevensons produced; but what is there to deserve respect in the laborious imitations of Queen Anne work which we poor fellows now turn out?" They all knew that in this work of church restoration they had committed innumerable blunders,—flagrant, gross blunders,—but he blessed God that they had committed those blunders, for they could only have learnt their lessons by such blunders. The author of the paper asked,—"Why obliterate the history of the English Church; why stigmatise the Reformation as a mistake?" He (Mr. Hope), for his

part, did not say that the Reformation was a mistake,—he thought it was a blessing,—nor did he want to obliterate the history of the English Church,—only that which was not the history of the English Church,—the history of the absence of a knowledge of art,—the history of the difficulties caused by bad clayey roads, which prevented materials being carted from one part of the country to another,—the absence of the postal service, of the telegraph, and of everything that was essential to the practice of an architect in the present day. If Hawksmoor, Chambers, and Gibbs, those great men, whom he sincerely admired, had been able to avail themselves of the resources of communication and travel which we in the present day had at our service, they would have gone down to our country parishes, and the churches throughout the land would have been completely transformed by them. Had we in the present day pursued the course which in all probability would have been pursued by the distinguished architects he had named, there would have been some standing-ground for the doctrine laid down by the author of the paper, who had either gone a great deal too far or not far enough. Take a test-case of his own. He said there were certain Romanesque windows in Durham Cathedral, of broad span, that had been filled in, in Perpendicular times, with Perpendicular tracery, and that this tracery, so far from defacing the windows, had broken them up and given proper scale to them,—had, in fact, taken away from them their distinctive Norman character, much to their improvement. Of late years, we were told in the paper, this Perpendicular tracery had been removed, and the windows were all the worse for the change. That might be so; but what he (Mr. Hope) should like to know was, what was the putting in of the Perpendicular tracery in the first instance but a work of alteration? and what was its removal but a work of restoration? Surely if Mr. Stevenson defended the man who put this Perpendicular tracery in for attempting to improve the windows, he could not condemn the man who took it out with the same motive? This was but a specimen of the inconsistencies put forward by Mr. Stevenson. The whole of the paper was a bill of indictment against all the architects of the present generation, and a general whitewashing of the monk of St. Alban's. Everything was to be kept to a certain dead level,—nothing was to be brought out. The watchword of the author seemed to be, "As you are, of Medusa's head, all rotten, all dead." They were to respect, at any cost, weather-stains, the timbers of rotten galleries, and the fancies of water-colour artists in general and of sentimental dreamers in particular. He wished the author had lately paid a visit to Canterbury. Had he done so, he could not have described what had gone on there in the terms he had used. Parenthetically, he must say that it was not fair to appeal either to the bishop's throne or to the pulling down of the western tower of Lanfranc as parts of the present scheme of restoration. The wanton destruction of the tower was received with indignation, and it was that indignation which was one of the first rallying cries of that ecclesiological movement which Mr. Stevenson deprecated. The tower was taken down, with lamentable want of taste, forty-five years ago. As to the throne, it was carried out by local unaided ability, and not by professional architectural advice. He appealed to Mr. Stevenson and those who thought with him to be fair. Let them denounce the works of the present generation of architects as much as they liked, but let them not drag in matters like those he had referred to, which had been really some of the main incentive causes of the increased study which had been given to Gothic architecture of late years. Mr. Stevenson talked of "the screen that divided the choir of Canterbury from the nave," and said that the screen was about to be taken away. Now it so happened that the screen which divided the nave of Canterbury from the choir was not only *not* to be taken away, but it was to be made visible on one side, as it was not visible at present. The older part of it was an integral and most important portion of Prior Eastry's choir enclosure, and was at present hidden by other work. Mr. Stevenson had been misled by his informants, and it was a pity that they had not given him a more accurate brief. Had they done so they might have told him that what was proposed to be removed was not a screen at all, but a series of western stalls of great beauty, worthy of being preserved, and worthy of standing where there was some light to see them, which there was not in their present position. In removing these stalls to where they could be set up in perfect harmony and preservation, without any incongruity whatever, they would not only be not destroying the old choir-work of Prior Eastry, but would be preserving it and opening it out to view. Was not this preservation, and not destructiveness? Having had occasion recently to visit it, and having publicly committed himself to what was proposed to be done, he felt bound to notice the references to it in Mr. Stevenson's paper. Would Mr. Stevenson say that the west end of Prior Eastry's choir, a veritable part of our history and traditions, ought to be hidden from view, and that the stallwork of later date which at present hid it from view and was not itself seen was not to be removed to where it could be seen? He protested, in the name of the Institute, in the name of the party which had laboriously, year after year, been working back into conservative and more conservative, and at the same time more eclectic and liberal principles of restoration, against the attempt to confound them all in one epigrammatic indictment,—good things and bad things all jumbled together,—in obedience to a principle which, if legitimately carried out, could only be the stagnation of art, and the dropping of the curtain between the history of the past and of the present,—in other words, the glorification of intellectual barbarism.

Mr. Benjamin Ferrey said he had on many occasions listened to interesting papers in that room, and he was far from saying that the address which they had heard that evening had not some points which deserved to be looked into. At the same time, he thought that the indiscriminate attack which the author had made upon every architect who had hitherto considered himself a conservative restorer, or, rather, repairer of churches, was something startling. Sir Gilbert Scott had been specially singled out for attack, and he felt it his duty to incite Sir Gilbert to say what he could so well say in defence of himself. Probably the discussion would not end that evening,—he hoped it would not, because no doubt many of the gentlemen who had been most actively engaged in church restoration would feel called upon to say at least how far the indictment was applicable to them. Mr. Beresford Hope had already spoken out nobly, on the general question, and Sir Gilbert Scott might safely be left to speak for himself.

The Chairman said he cordially echoed the desire expressed by Mr. Ferrey that Sir Gilbert Scott would reply to some of the strictures contained in the author's paper. Sir Gilbert had been attacked with such kindly cruelty that he could not help being reminded of the way in which old Isaak Walton instructed his disciples to put a worm on the hook: "Deal with it tenderly." He thought Mr. Stevenson had had this injunction in view, but he would find that in Sir Gilbert Scott he had not got a worm to deal with, or at any rate that the worm would be able to give an answer.

Sir Gilbert Scott said he hardly knew what to say. He had been rather personally dealt with, but not, he thought, on the whole, unkindly. Mr. Stevenson had scolded him as if he loved him. He (Sir Gilbert) perhaps rather deserved to be abused for any shortcomings or excess of zeal which he might possess as a restorer of churches, because he did not think any human being had more abused other architects for spoiling churches than he had. For thirty-five years he had been, in season and out of season, finding fault with other architects for the blunders they made in restoring churches, and if he lived for thirty-five years longer he should continue to find fault where he thought fault-finding was necessary. In reference to Mr. Stevenson's strictures, however, he (Sir Gilbert) laboured under the disadvantage that Mr. Stevenson had never, so far as he (Sir Gilbert) knew, tried his hand at restoration. Mr. Stevenson thus possessed an undue advantage over him. He was a happy man, like a new-born babe suddenly endowed with the powers, intellect, and a little bit of the censoriousness of a full-grown man. He was not only incapable of committing sin, but had never experienced temptation. He might throw as many stones or shoot as many arrows as he liked at others, knowing that no stone or arrow aimed at him could do him any harm, seeing that he had never done anything good or bad in the way of restoration. On the other hand, he (Sir Gilbert) knew what were the temptations, difficulties, and troubles, and what were the possibilities of making mistakes and errors of judgment in such matters, and he was ready to be shot at. It so happened, however, that he was particularly invulnerable to the shafts of persons who, like Mr. Stevenson, were so childlike in their innocence. The author of the paper, it must be confessed, had shown that he had devoted some amount of study to unrestored churches, but he seemed to have viewed them in somewhat a *couleur-de-rose* aspect. He had pictured some most lovely and beautiful scenes in old churches, but such scenes as he (Sir Gilbert) had never witnessed during his forty years of active practice. On the contrary, he had seen squalor, wretchedness, and contemptible and contemptuous neglect. He had seen galleries erected which would be a disgrace to a stable. Were such things as these to be preserved? He had seen roofs falling down on to the people; and, only within the last month or two, window tracery hanging down, and only prevented from falling out by the slender ironwork. Was that a state of things to be perpetuated? Would not Mr. Stevenson do better to carry his theory as much further as ever he liked in advocating conservative treatment rather than to advocate the doing of nothing,—which might be very good advice, but which he knew could not by any possibility ever be acted upon? What was the use of giving advice which the adviser knew could never be followed? Let Mr. Stevenson tell them how to do things, and abuse them when they were done badly if he liked; but to tell them to do nothing was simply to make fools of them. He (Sir Gilbert) was conservative to the backbone, and took the greatest delight in studying the old buildings which Mr. Stevenson had so poetically described, and when he had to deal with them it was his wish to deal with them rightly. His ability might not be equal to the task, his judgment might be wrong, but he was not the inconsistent being which he had been described to be, much less was he guilty of abusing other architects and criticising their blunders for the sake of benefiting himself, for he believed this was what was meant to be insinuated; at any rate, something very like it appeared in one of the public papers a little while ago. Mr. Stevenson had singled out three things for criticism. Firstly, there was what was proposed to be done at Canterbury Cathedral, with which Mr. Beresford Hope had very ably dealt. It was an extremely fair subject for discussion, because it happened in a case of extreme difficulty. There were two very interesting features, one hidden by the other, and the question was whether one should be left hidden by the other, or whether both should be shown. The second point had reference to the works carried out at Chester Cathedral, where Mr. Stevenson said he (Sir Gilbert Scott) had pulled down a chapel and added an apse, of which traces were met with in the foundations, putting over this apse a half-cone or semi-steeple roof copied from a church in Normandy. Now what was the real state of the case? At the side of the exquisite lady-chapel there had been erected, during the Perpendicular period, another chapel, which he should never for one moment have thought of interfering with had it not been absolutely rotten. They were obliged to pull it down or it would have fallen, and in the course of the work they found within the walls the fragments of an apse which bore traces of having been covered with one of the Norman-like semi-steeples to which Mr. Stevenson had referred, and of which there was no other example in this country. The fact was that the apse had been rebuilt almost entirely with its own materials, and the steeple was not imitated from one in Normandy. He could the more positively state this seeing that it had taken him five years to trace out the details of the building, and fragments of almost every part had been discovered. As regarded St. Albans, the question had been raised whether the plastering on the exterior of the great tower ought to have been removed. Now, the fact was that the plaster had fallen off and was continuing to fall off in great slabs, and it was utterly impossible to save it. He was at first inclined to have it preserved, and quoted the very monk who had been mentioned by Mr. Stevenson. He found, however, that it was impossible to preserve the old plaster, and had the tower partially replastered, but the effect was so awfully ugly that he was obliged to strip the plaster off again. Like other men, he made mistakes sometimes, but he always made a point of recording his errors when he knew of them. He felt himself to be in the same boat with Mr. Stevenson,

excepting that Mr. Stevenson had exaggerated his (Sir Gilbert's) view to such an extent as to render it impracticable and absurd.

After some consideration, it was resolved to adjourn the discussion to Monday, the 11th inst.

ARCHITECTURAL RESTORATION: ITS PRINCIPLES AND PRACTICE.*

For many years I have felt that restorations, as usually conducted, were a mistake; that they were destroying the old art, and obliterating the history of the country. But it seemed useless to say anything, and the few whom I knew to hold similar views were equally hopeless. The mass of the architectural profession was against us; the clergy, who had the chief say with regard to churches, the most numerous and important of our old buildings, considered it a duty to art and to religion to restore them, giving liberally their exertions and their money, and exhorting all whom they could influence to aid in the good work. The tide in favour of restoration was so strong, that it seemed hopeless to oppose it,—the only result injuring oneself, and offending friends; for it was useless to speak without giving examples of the harm and destruction we believed were being done. Yet we are bound to face even these risks if we are right in thinking that irremediable harm is being done to the old art-records of the country. I am sure that those whose system of restoration I am attempting to prove wrong will acquit me of any personal motive in expressing my opinion.

To illustrate the present practice of restoration, I have taken my instances from the practice of Sir Gilbert Scott, Mr. Street, and others, whose standing and eminence are a guarantee that their work is a favourable example of the system.

I take a paper of advice to the promoters of restorations, issued by the Institute of British Architects, as a fair exponent of the present system. It is entitled "Conservation of Ancient Monuments." It seems to me to consist mainly of recommendations for their destruction. This paper bears date March, 1865. It was, I believe, the result of an admirable address on the evils of restoration, read by Sir Gilbert Scott to this Institute in 1862. It is difficult after reading this address to believe that any more old churches would be destroyed by restoration. Yet the process has been going steadily on, approved by clergy and architects, the press, and the public (as holy work). But the dissatisfaction with the restorations of the last thirty years had been more wide-spread than we thought. Since I undertook to read this paper, a society has been formed which includes names prominent in the Church, in literature, and in art, with the view of opposing the present system, convincing the public of the error of it, and trying to save what of our historical buildings yet remain untouched and untampered with. . . . .

An old church which has not been restored is an absolutely-trustworthy historical document, a continuous record of English history. . . . . Thirty years ago England was full of such old churches. A few are left, but to our children they will be absolutely unknown. Unless the fashion changes, every one will have been restored. The ignorant and foolish destruction of historical records which restoration too often perpetrates is noticed even by those who are in favour of restoration. In the paper I have referred to, published by the Institute of British Architects in 1865, entitled "Conservation of Ancient Monuments, or General Advice to the Promoters of the Restoration of Ancient Buildings," it is stated (par. 17) that "many districts have been robbed of their antiquities through rash and unskilful operations in restoration."

Sir Gilbert Scott says in his address:—

"I am uncertain whether we do not *all* go on a wrong principle in our dealings with ancient churches. I could almost wish the word '*restoration*' expunged from our architectural vocabulary. . . . . The seating all taken up, floors removed, plastering stripped from the walls, the whole church left for months at the mercy of the elements by the removal of its roof; windows which do not please the clergyman or the squire replaced by more pretentious ones. We all of us, however conservative our views, adopt something approaching to this as the necessary view of a restoration."

"Now this," Sir Gilbert Scott goes on to say, "is really beginning to tell in a *fearful* manner upon the value of our ancient churches." "All through the country," he says again, "the most interesting features of our old churches are being weeded out through carelessness, prejudice, or deliberate barbarism." . . . .

The Institute paper contains some excellent advice, and some much-needed warning against the destruction which restoration has so often perpetrated. It says (par. 15),—

"It cannot be too strongly insisted on that in dealing with an ancient church or other building the object should be not simply to put it in good repair, but to preserve it as an authentic specimen of the ancient art of our country. Every old building has an historical value, and it should be remembered that this is gone when its authenticity is destroyed. . . . . It must be remembered that new work is of no value or interest, excepting so far as it serves to preserve the ancient design, and that no interest will ever be attached to it unless original parts remain to attest its authenticity."

It raises a horrible idea of the extent to which ancient monuments have been destroyed by restoration that such advice should have been necessary. Other paragraphs of the paper are even more suggestive. "Ancient painted glass," it says (par. 6), "with the original leading and iron framework, should be carefully preserved." "Plastered surfaces of ancient date are often found, and should be preserved if possible." This implies that restorers had been removing old stained glass, and destroying the old wall surfaces.

Good as the advice in this paper is, so far as it goes, I venture to assert that it is wholly inadequate, even if followed (and unhappily it has not been followed), to save our ancient monuments from being destroyed by restoration; that, keeping within the four corners of its advice, almost any amount of tampering with old buildings, and their destruction as historical records, is possible; and, farther, that the paper encourages and advises such tampering and destruction: for, in the first place, there is implied in it throughout, underlying every sentence of its advice, the view which seems held by all restorers, from the most eminent, learned, and conservative, to the most ignorant and destructive, that the Reformation was a mistake; that since then the Church of England has no history worth recording; and that the historical monuments, and the ecclesiastical arrangements of these three centuries of darkness and degradation, ought to be destroyed. This, we know, has been the almost universal practice in restorations. In accordance with it, much costly work,—the best which its age could produce,—has been removed or destroyed; and more is threatened by those who, while destroying it, proclaim their conservatism, and declare that their object is to preserve historical records. It is proposed, for instance, to remove the rich carved oak screen which separates the choir from the nave in Canterbury Cathedral. Unless on the idea that the monuments of the Church of England since the Reformation have no historical value, the removal of this screen flatly contradicts par. 16 of the Institute's "Advice," which says:—

"A vigilant guard should be kept against the indulgence of individual fancies for or against particular features or styles; and especially against the theory that a restored church must be purged of all features subsequent to some favourite period. All such notions are in the highest degree dangerous, and have rendered many a restored church actually worthless as an historical monument."

These words are true and comprehensive, but other parts of the "Advice" contradict them; the most eminent and conservative restorers deny them constantly by their work. . . . .

Sir Gilbert Scott says it is wrong to keep the Houses of God in their present state of mutilation as mere architectural specimens for our study. If this is so, a religious sanction of restoration must override all considerations both of art and history. But the claim is a doubtful one. It justifies the Reformers in their destruction of art in purging the churches from what they thought was idolatry. The spirit which prevailed at Nuremberg, where they preserved the old art in their churches,—the sacrament houses and the pictures of saints,—though it ceased to represent their new opinions, seems to me wiser and not less Christian. . . . .

What right has the Institute, or any restorer, to say that the historical records of England and of the English Church for the last three hundred years, should be destroyed? It is not sufficient reason that they dislike them; for, as the "Advice" truly says, we have no right to indulge individual fancies for or against particular features or styles. Even admitting that the work of the last three centuries is ugly, they are centuries of English history, and we have no right to destroy their records because we dislike them. . . . .

Taste changes: there is a feeling growing that the art of the last three centuries was not wholly worthless; that it had dignity and richness, and a sense of proportion.

Some restorers include in the modern work which it is their duty to destroy, any additions or alterations in the Perpendicular style to the original design of the building. . . . . .

In Durham Cathedral the plain, round, Norman windows of the aisles were once filled with the most delicate Perpendicular tracery. It was obvious to the meanest capacity that this was not part of the original design. What the meanest capacity could not see, however, was how the division of the tracery increased the appearance of size in the church; how its delicacy brought out by contrast the massive grandeur of the piers. So, in the continual tinkering to which that unfortunate Cathedral has been subjected, this tracery was cleared away. The windows now, with their mean stained glass, look dull and poor. . . . . .

At Chester Cathedral, Sir Gilbert Scott removed the Perpendicular chapel which stood against the south wall of the lady-chapel. Instead of it, he erected, at the end of the south aisle, an apse, of the foundations of which he had found traces, with the curious form of roof consisting of half a cone found in some old Norman churches, but not, so far as I am aware, in England. I cannot think that such changes, even when they did improve the appearance of the buildings, add to their value as historical documents.

The Institute paper advises the destruction of Perpendicular work, stating that "one main object in all church restorations should be to get rid of modern additions put up without regard to architectural propriety." Among these it includes the flat roofs of Perpendicular times, saying that, though these are by no means always to be condemned, the new roof should be made of the same steep pitch as the original roof. This implies that flat roofs are generally to be condemned, and such is the practice of the best restorers. Mr. Street has done this in several churches; Sir Gilbert Scott replaced the old flat roof of the Venerable Bede's Church at Jarrow by a steep one. The result is, that the tower looks low, and is hardly noticed from a distance. Formerly, standing clear from the flat roofs, it was most conspicuous, and had a remarkable appearance of height, and held its own even among the factory-chimneys which surround it.

But even if Perpendicular work is bad, we have no right to destroy it. It is the specially English architecture. It grew up as the people threw off foreign influences, Norman and Angevin, and asserted their English individuality. I have to confess that I like it; that I do not understand the dislike which many architects have to it. . . . . .

While restorers have shown no scruples in destroying Perpendicular and Renaissance work, they have generally professed to treat work of earlier date with respect. But no period is safe from them. At Canterbury Cathedral one of the western towers was Norman. The authorities thought the two towers should be of the same design, so they pulled down the Norman tower, thus destroying the evidence it gave of the length of the original Norman church, and built a copy of the later tower, which they scraped and altered to look like the new one, so that the symmetry might be perfect. . . . . .

The great tower of St. Alban's was covered at the time it was built with smooth plaster, which remained almost complete till the late restoration. One of the monks records with admiration that the building looked like a single stone. The monk's taste may have been defective; Sir Edmund Beckett, though he disapproves of removing plaster, thinks the tower does not look ill, as it is redeemed by the large quantity of dark cement used in the late restoration. He has a right to that opinion. But this plaster covering was historical, and no one has a right to destroy historical documents. To remove it was to tear a page out of the records of English history.

I have never been able to understand the curious delusion which possesses many modern architects, that plastered surfaces on walls are inconsistent with the Gothic style. In new buildings they are welcome, of course, to carry out the idea, and to show brick lining inside their houses, if their employers will let them. But they have no right to remove, as they do, the ancient plaster from Mediæval buildings. Yet the Institute paper advises this course. . . . .

The mess which has been made in many old churches by restoring away the ancient plaster

* From a paper read before the Royal Institute of British Architects on Monday, the 29th ult., by Mr. J. J. Stevenson, as mentioned on p. 550.

is really shameful. Mr. Street stripped the walls of the nave of Burford Church, and left the rubble pointed. We all know from the admirable illustrations of Bowman and Crowther the beautiful church of Heckington, in Lincolnshire, which was a perfect example of the exquisite delicacy of the Middle Pointed style. The restorer has shown his appreciation of it by clearing the plaster from the inside, leaving the coarse rubble-work, as the Institute recommends, exposed to view, and *pointing it all over with wide black joints*. The ugly network is the only thing one can see in the church. One would think that to perpetrate this must have required the ignorance of a builder, joined to the self-conceit of an architect.

But there is high authority for this treatment. M. Viollet-le-Duc did the same to Notre Dame at Paris, where, however, the effect is not quite so atrocious, as the stones are squared, and the dark network consequently more regular. . . . .

Judging from their practice, one of the most remarkable characteristics of some restorers is their incapacity to see the marvellous colour which time gives to buildings, and their want of appreciation of the interest and dignity which is given them by the marks of age. They like to scrape everything clean, and, as the specifications say, to "leave all perfect." In so doing they neglect the Institute's "Advice," which says that "in the restoration of decayed stone-work no scraping or tooling of the surface of the stone should take place under any circumstances." . . . . . .

Of all restorations, the most thoroughly destructive are those which attempt to restore the coloured decorations in the interior of old buildings. . . . . .

The pity is that once the buildings are re-coloured, the record of what they once were is completely and for ever destroyed. The white-wash did not destroy it, but rather preserved it. The modern decorator seems to think that one blue or green is as good as another.

It may perhaps be asked, What should be done as regards the restoration of ancient buildings? Is it too much to suggest that we should leave them alone; keep them in repair; keep out the wet; piece the roofs where needed; mend them with lead, and not with the botcher's companion, —Portland cement? If the walls are sinking, underpin them. If they are bulging, build a buttress or tie them in. Surely our building and engineering science is capable of so much? Such repairs will not destroy the record, as pulling them down and rebuilding, and making them as we believe they were at first, must always do. Do not destroy the evidence of age, for it is this which gives the buildings their value. . . . . .

Above all things, save the few churches which are still untouched from thorough restoration by an architect. For it is the knowledge and skill of the architect which destroy the authenticity of the building as a record of the past. He is by profession a clever forger of old documents. He is trained to the tricks of the trade. As the forger selects paper like the old for his false documents, so the architect is taught in renewing an old church always to use stone of similar character to the old, so as to make his false work indistinguishable from the genuine. In a restored church we can never tell whether the new windows we see are old ones renewed, or the product only of the architect's imagination; and thus doubt is cast on the authenticity of every part of the building. This is why our alterations are deceptive, while former ones, each in the style of the time, were not so. We have no style, we only forge old ones.

Surely what architects have already done in restoration may suffice them? Out of all England they might leave a few churches untouched. They would be the only ones worth visiting as authentic and continuous records of the past. . .

After the destruction which has been already perpetrated, we may at least ask that restoration, even by the most eminent and conservative restorers, should not be looked on as certain and unmingled good, which it is the duty of all to promote. Rather let us watch with jealousy, because they are so few, the few old churches which still remain untouched records of English history.

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WANDERINGS AND QUESTIONINGS IN ARCHITECTURE AND ART.

TREATMENT OF CHURCH INTERIORS (*continued*).*

WHAT renders the high artistic excellence in the construction and decoration of the House of Prayer insisted on in my last speculation the more becoming, is that art-beauty is of divine origin, being drawn by man from beauty impressed upon creation, of which it is the glory; and an instrument for the purification and elevation of the human soul, which cannot but be moved heavenward by its nobler forms and manifestations. So that in making the place of God's peculiar presence on earth glorious or beautiful, we are doing it after a divine exemplar, as Moses built the Tabernacle in the Wilderness after the pattern shown to him on the Mount. If architects, who, as well as painters, are, or should be, priests of the mystery of form and colour, were more familiar than they generally are with the pure exquisite beauty of external nature, uncontaminated by the hand of man, which cannot be found around great cities, but only in her wilds and solitudes, they would be more careful what sort of architectural or art-work they offered to God in His temple.

While art, which as an interpreter of God's material works—His word on the roll of creation, would thus minister to religion, religion would raise and ennoble art, which always flourished most when inspired by the requirements of devotion or the religious sentiment, and employed in the service of the altar; and the best thing we could now do for her would be to restore her to her lost place in the sanctuary. I think these views of the demands of religion upon architecture—I mean architecture in its largest sense, including sculpture and painting—essential to her due progress, and the attainment of her proper rank. It was the Greek religion that produced the Parthenon, and, in the present day, doubtless the highest efforts of architecture must be inspired by Christianity, which presents the highest standard to art that can be conceived,—one that partakes of the spiritual and infinite,—as much above the standard presented by secular purposes as heaven is higher than the earth. It has the same tendency to raise architecture above the level of palaces, theatres, and human habitations, into the highest regions of architecture, as the embodiment of gods by the Greek sculptors had to raise sculpture above nature into the ideal, and add a divine supplement to the imperfectness of the real in the human figure. The highest efforts of architecture, those which have exhibited the high-water mark of the art, have always, in every country, been religious edifices, temples, mosques, pagodas, or churches.

Those who look with suspicion on the arts when introduced into the temple, and condemn all modes of operating on the mind and heart through the senses, it is probable are more impressed with the spirituality of religion than with the true character of the fine arts; which are nature brought through the mind of man in a new creation, the handy work of God in a double sense; and can no more be irreligious in their tendencies than original nature herself. Such persons are not only ignorant of the nature of art, they are but imperfectly acquainted with the nature of man. God is purely a spirit, but man is not; and the House of Prayer is to be adapted to the nature of man as well as to that of his Maker. Truth to her true votaries is lovely, even undressed in the garb of art and fancy; but everybody has not mind or spirituality for her due appreciation. And we have no right to deny to the less intellectual the help which the arts would afford. They possess the peculiar advantage of being able to operate on minds that cannot reflect; for there are many who are unable to pursue a chain of argument, or see the force of a demonstration, who could yet feel a powerful stroke on the fancy or passions, aimed through the medium of the eye.

But the two divine art-sisters have an inalienable right through all periods of the Church of God to a place in the temple, there to join with music and poetry in one grand symphony as of old, and kindling the sublimest emotions of which we are capable, so often expressed by the Hebrew prophets and bards, and which bears the soul aloft as on the wings of eagles.

As regards general external and internal composition, the acme of true character and expression for the House of God was reached by the northern Gothic architecture in its aspiring cruciform pile, with which every minute feature seems to sympathise. Such compositions as the cathedrals of Salisbury, Lichfield, Canterbury, Lincoln, Frieburg, Antwerp, Amiens, and that unrealised conception of one of which the choir of Beauvais is a fragment, must be considered as efforts in the direction of architectural greatness of design, both within and without, which probably could not be surpassed. But in Italy only, I consider, where the greatest painters and sculptors devoted their lives to the adornment of the sanctuary, as witness the church of St. Francis at Assisi, St. Peter's Church and the Sistine Chapel at Rome, the cathedrals of Milan, Florence, and Parma, and St. Mark's Church at Venice, on which the skill and treasures of the East were lavished, and which it is said was to the Venetians more than a place of worship, was the debt of painting and sculpture to Christianity fully acknowledged and paid. Not only were the pre-Raffaelle painters,—I mean the painters of the thirteenth and fourteenth centuries,—but those of the great Roman, Florentine, and Venetian schools, through the golden age of painting in Italy, essentially religious painters; and their highest powers were exerted in conceiving and worthily embodying Christian subjects for the adornment of the great churches of their country. It is true a higher and purer religious feeling which arose in Siena, and attained perfection in the works of Fra Angelico and the early Florentine and Umbrian school, existed, before Raffaelle's much-talked-of change of style, than was exercised afterwards. But religion was to the last, even in the Eclectic school of the Caracci, the chief inspiration. Art was not considered a medium of amusement, but a vehicle for religious impressions; and the Genius of Christianity or Holy Spirit was as really the muse of painting, and the inspiration of the mighty style of Michel-angelo and the highest works of the greatest painters of Italy and the Netherlands, as it was of the "Paradise Lost" of Milton, in whichth e Divine spirit is expressly and emphatically invoked. Some of the greatest painters were members of religious orders; and all of them may be considered as much churchmen as the regular clergy; for their art was almost exclusively the servant of religion. Such works as the "Assumption of the Virgin," by Correggio, on the cupola of the cathedral of Parma, which exhibits every excellence of painting; the sublime prophets and sibyls on the sides and vaults of the Sistine Chapel, the triumph of modern art, and which cannot be contemplated without reverence; and the "Transfiguration" and others of the best works of Raffaelle, the unrivalled portrayer of the passions, are sufficient to show that the greatest efforts of painting were devoted to the service of religion.

It is after some such examples as these, I presume, that St. Paul's Cathedral is to be decorated. But painting and sculpture are as applicable to the adornment of our Mediæval cathedrals as to St. Paul's and the most Classic of the Italian churches; and money, which I should hope could be at least as easily obtained for this purpose as for the so-called restoration of the exteriors, could not be better spent than in so applying them. I conceive the best thing that could now be done with those interesting stone records of otherwise almost unrecorded times would be, instead of destroying what architectural life remains to them, by renewing their exterior faces, to increase the life and eloquent expressiveness of their interiors by sculpture and painting; in other words, restore or complete the interiors by filling the numerous empty niches with appropriate statues, and the panels with paintings embodying the history, and illustrating the spirit and power of the religion of which the whole buildings are the remarkable and glorious trophies.

Many of these structures, grand as they are, are greatly wanting in the highest element of architectural vitality and expression—sculpture, the supplying of which would greatly raise them in the scale of art and beauty; statues,

> "Shedding the calm of their celestial mien,"

of men of whom the world was not worthy,—men to whom the world is indebted for having kept alive the flame of heroic virtue and piety through all generations,—would, indeed, add a charm to these buildings it would be difficult to overrate; and the introduction of such statues, along with paintings, so far as the presence of stained windows would permit, would be a restoration of them in the true spirit of their original design. It would be adding to their beauty, and not taking from it that which they already have.

* See p. 525, *ante*.

excepting that Mr. Stevenson had exaggerated his (Sir Gilbert's) view to such an extent as to render it impracticable and absurd.

After some consideration, it was resolved to adjourn the discussion to Monday, the 11th inst.

ARCHITECTURAL RESTORATION: ITS PRINCIPLES AND PRACTICE.*

FOR many years I have felt that restorations, as usually conducted, were a mistake; that they were destroying the old art, and obliterating the history of the country. But it seemed useless to say anything, and the few whom I knew to hold similar views were equally hopeless. The mass of the architectural profession was against us; the clergy, who had the chief say with regard to churches, the most numerous and important of our old buildings, considered it a duty to art and to religion to restore them, giving liberally their exertions and their money, and exhorting all whom they could influence to aid in the good work. The tide in favour of restoration was so strong, that it seemed hopeless to oppose it,—the only result injuring oneself, and offending friends; for it was useless to speak without giving examples of the harm and destruction we believed were being done. Yet we are bound to face even these risks if we are right in thinking that irremediable harm is being done to the old art-records of the country. I am sure that those whose system of restoration I am attempting to prove wrong will acquit me of any personal motive in expressing my opinion.

To illustrate the present practice of restoration, I have taken my instances from the practice of Sir Gilbert Scott, Mr. Street, and others, whose standing and eminence are a guarantee that their work is a favourable example of the system.

I take a paper of advice to the promoters of restorations, issued by the Institute of British Architects, as a fair exponent of the present system. It is entitled "Conservation of Ancient Monuments." It seems to me to consist mainly of recommendations for their destruction. This paper bears date March, 1865. It was, I believe, the result of an admirable address on the evils of restoration, read by Sir Gilbert Scott to this Institute in 1862. It is difficult after reading this address to believe that any more old churches would be destroyed by restoration. Yet the process has been going steadily on, approved by clergy and architects, the press, and the public (as holy work). But the dissatisfaction with the restorations of the last thirty years had been more wide-spread than we thought. Since I undertook to read this paper, a society has been formed which includes names prominent in the Church, in literature, and in art, with the view of opposing the present system, convincing the public of the error of it, and trying to save what of our historical buildings yet remain untouched and untampered with. . . . .

An old church which has not been restored is an absolutely-trustworthy historical document, a continuous record of English history. . . . . Thirty years ago England was full of such old churches. A few are left, but to our children they will be absolutely unknown. Unless the fashion changes, every one will have been restored. The ignorant and foolish destruction of historical records which restoration too often perpetrates is noticed even by those who are in favour of restoration. In the paper I have referred to, published by the Institute of British Architects in 1865, entitled "Conservation of Ancient Monuments, or General Advice to the Promoters of the Restoration of Ancient Buildings," it is stated (par. 17) that "many districts have been robbed of their antiquities through rash and unskilful operations in restoration."

Sir Gilbert Scott says in his address:—

"I am uncertain whether we do not *all* go on a wrong principle in our dealings with ancient churches. I could almost wish the word '*restoration*' expunged from our architectural vocabulary. . . . . The seating all taken up, floors removed, plastering stripped from the walls, the whole church left for months at the mercy of the elements by the removal of its roof; windows which do not please the clergyman or the squire replaced by more pretentious ones. We all of us, however conservative our views, adopt something approaching to this as the necessary view of a restoration."

"Now this," Sir Gilbert Scott goes on to say, "is really beginning to tell in a *fearful* manner upon the value of our ancient churches." "All through the country," he says again, "the most interesting features of our old churches are being weeded out through carelessness, prejudice, or deliberate barbarism." . . . .

The Institute paper contains some excellent advice, and some much-needed warning against the destruction which restoration has so often perpetrated. It says (par. 15),—

"It cannot be too strongly insisted on that in dealing with an ancient church or other building the object should be not simply to put it in good repair, but to preserve it as an authentic specimen of the ancient art of our country. Every old building has an historical value, and it should be remembered that this is gone when its authenticity is destroyed. . . . . It must be remembered that new work is of no value or interest, excepting so far as it serves to preserve the ancient design, and that no interest will ever be attached to it unless original parts remain to attest its authenticity."

It raises a horrible idea of the extent to which ancient monuments have been destroyed by restoration that such advice should have been necessary. Other paragraphs of the paper are even more suggestive. "Ancient painted glass," it says (par. 6), "with the original leading and iron framework, should be carefully preserved." "Plastered surfaces of ancient date are often found, and should be preserved if possible." This implies that restorers had been removing old stained glass, and destroying the old wall surfaces.

Good as the advice in this paper is, so far as it goes, I venture to assert that it is wholly inadequate, even if followed (and unhappily it has not been followed), to save our ancient monuments from being destroyed by restoration; that, keeping within the four corners of its advice, almost any amount of tampering with old buildings, and their destruction as historical records, is possible; and, farther, that the paper encourages and advises such tampering and destruction: for, in the first place, there is implied in it throughout, underlying every sentence of its advice, the view which seems held by all restorers, from the most eminent, learned, and conservative, to the most ignorant and destructive, that the Reformation was a mistake; that since then the Church of England has no history worth recording; and that the historical monuments, and the ecclesiastical arrangements of these three centuries of darkness and degradation, ought to be destroyed. This, we know, has been the almost universal practice in restorations. In accordance with it, much costly work, —the best which its age could produce,—has been removed or destroyed; and more is threatened by those who, while destroying it, proclaim their conservatism, and declare that their object is to preserve historical records. It is proposed, for instance, to remove the rich carved oak screen which separates the choir from the nave in Canterbury Cathedral. Unless on the idea that the monuments of the Church of England since the Reformation have no historical value, the removal of this screen flatly contradicts par. 16 of the Institute's "Advice," which says:—

"A vigilant guard should be kept against the indulgence of individual fancies for or against particular features or styles; and especially against the theory that a restored church must be purged of all features subsequent to some favourite period. All such notions are in the highest degree dangerous, and have rendered many a restored church actually worthless as an historical monument."

These words are true and comprehensive, but other parts of the "Advice" contradict them; the most eminent and conservative restorers deny them constantly by their work. . . . .

Sir Gilbert Scott says it is wrong to keep the Houses of God in their present state of mutilation as mere architectural specimens for our study. If this is so, a religious sanction of restoration must override all considerations both of art and history. But the claim is a doubtful one. It justifies the Reformers in their destruction of art in purging the churches from what they thought was idolatry. The spirit which prevailed at Nuremberg, where they preserved the old art in their churches,—the sacrament houses and the pictures of saints,—though it ceased to represent their new opinions, seems to me wiser and not less Christian. . . . .

What right has the Institute, or any restorer, to say that the historical records of England and of the English Church for the last three hundred years, should be destroyed? It is not sufficient reason that they dislike them; for, as the "Advice" truly says, we have no right to indulge individual fancies for or against particular features or styles. Even admitting that the work of the last three centuries is ugly, they are centuries of English history, and we have no right to destroy their records because we dislike them. . . . .

Taste changes: there is a feeling growing that the art of the last three centuries was not wholly worthless; that it had dignity and richness, and a sense of proportion.

Some restorers include in the modern work which it is their duty to destroy, any additions or alterations in the Perpendicular style to the original design of the building. . . . . .

In Durham Cathedral the plain, round, Norman windows of the aisles were once filled with the most delicate Perpendicular tracery. It was obvious to the meanest capacity that this was not part of the original design. What the meanest capacity could not see, however, was how the division of the tracery increased the appearance of size in the church; how its delicacy brought out by contrast the massive grandeur of the piers. So, in the continual tinkering to which that unfortunate Cathedral has been subjected, this tracery was cleared away. The windows now, with their mean stained glass, look dull and poor. . . . . .

At Chester Cathedral, Sir Gilbert Scott removed the Perpendicular chapel which stood against the south wall of the lady-chapel. Instead of it, he erected, at the end of the south aisle, an apse, of the foundations of which he had found traces, with the curious form of roof consisting of half a cone found in some old Norman churches, but not, so far as I am aware, in England. I cannot think that such changes, even when they did improve the appearance of the buildings, add to their value as historical documents.

The Institute paper advises the destruction of Perpendicular work, stating that "one main object in all church restorations should be to get rid of modern additions put up without regard to architectural propriety." Among these it includes the flat roofs of Perpendicular times, saying that, though these are by no means always to be condemned, the new roof should be made of the same steep pitch as the original roof. This implies that flat roofs are generally to be condemned, and such is the practice of the best restorers. Mr. Street has done this in several churches; Sir Gilbert Scott replaced the old flat roof of the Venerable Bede's Church at Jarrow by a steep one. The result is, that the tower looks low, and is hardly noticed from a distance. Formerly, standing clear from the flat roofs, it was most conspicuous, and had a remarkable appearance of height, and held its own even among the factory-chimneys which surround it.

But even if Perpendicular work is bad, we have no right to destroy it. It is the specially English architecture. It grew up as the people threw off foreign influences, Norman and Angevin, and asserted their English individuality. I have to confess that I like it; that I do not understand the dislike which many architects have to it. . . . . .

While restorers have shown no scruples in destroying Perpendicular and Renaissance work, they have generally professed to treat work of earlier date with respect. But no period is safe from them. At Canterbury Cathedral one of the western towers was Norman. The authorities thought the two towers should be of the same design, so they pulled down the Norman tower, thus destroying the evidence it gave of the length of the original Norman church, and built a copy of the later tower, which they scraped and altered to look like the new one, so that the symmetry might be perfect. . . . . .

The great tower of St. Alban's was covered at the time it was built with smooth plaster, which remained almost complete till the late restoration. One of the monks records with admiration that the building looked like a single stone. The monk's taste may have been defective; Sir Edmund Beckett, though he disapproves of removing plaster, thinks the tower does not look ill, as it is redeemed by the large quantity of dark cement used in the late restoration. He has a right to that opinion. But this plaster covering was historical, and no one has a right to destroy historical documents. To remove it was to tear a page out of the records of English history.

I have never been able to understand the curious delusion which possesses many modern architects, that plastered surfaces on walls are inconsistent with the Gothic style. In new buildings they are welcome, of course, to carry out the idea, and to show brick lining inside their houses, if their employers will let them. But they have no right to remove, as they do, the ancient plaster from Mediæval buildings. Yet the Institute paper advises this course. . . . .

The mess which has been made in many old churches by restoring away the ancient plaster

* From a paper read before the Royal Institute of British Architects on Monday, the 29th ult., by Mr. J. J. Stevenson, as mentioned on p. 550.

is really shameful. Mr. Street stripped the walls of the nave of Burford Church, and left the rubble pointed. We all know from the admirable illustrations of Bowman and Crowther the beautiful church of Heckington, in Lincolnshire, which was a perfect example of the exquisite delicacy of the Middle Pointed style. The restorer has shown his appreciation of it by clearing the plaster from the inside, leaving the coarse rubble-work, as the Institute recommends, exposed to view, and *pointing it all over with wide black joints*. The ugly network is the only thing one can see in the church. One would think that to perpetrate this must have required the ignorance of a builder, joined to the self-conceit of an architect.

But there is high authority for this treatment. M. Viollet-le-Duc did the same to Notre Dame at Paris, where, however, the effect is not quite so atrocious, as the stones are squared, and the dark network consequently more regular. . . . .

Judging from their practice, one of the most remarkable characteristics of some restorers is their incapacity to see the marvellous colour which time gives to buildings, and their want of appreciation of the interest and dignity which is given them by the marks of age. They like to scrape everything clean, and, as the specifications say, to "leave all perfect." In so doing they neglect the Institute's "Advice," which says that "in the restoration of decayed stonework no scraping or tooling of the surface of the stone should take place under any circumstances." . . . . . .

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But the two divine art-sisters have an inalienable right through all periods of the Church of God to a place in the temple, there to join with music and poetry in one grand symphony as of old, and kindling the sublimest emotions of which we are capable, so often expressed by the Hebrew prophets and bards, and which bears the soul aloft as on the wings of eagles.

As regards general external and internal composition, the acme of true character and expression for the House of God was reached by the northern Gothic architecture in its aspiring cruciform pile, with which every minute feature seems to sympathise. Such compositions as the cathedrals of Salisbury, Lichfield, Canterbury, Lincoln, Frieburg, Antwerp, Amiens, and that unrealised conception of one of which the choir of Beauvais is a fragment, must be considered as efforts in the direction of architectural greatness of design, both within and without, which probably could not be surpassed. But in Italy only, I consider, where the greatest painters and sculptors devoted their lives to the adornment of the sanctuary, as witness the church of St. Francis at Assisi, St. Peter's Church and the Sistine Chapel at Rome, the cathedrals of Milan, Florence, and Parma, and St. Mark's Church at Venice, on which the skill and treasures of the East were lavished, and which it is said was to the Venetians more than a place of worship, was the debt of painting and sculpture to Christianity fully acknowledged and paid. Not only were the pre-Raffaelle painters,—I mean the painters of the thirteenth and fourteenth centuries,—but those of the great Roman, Florentine, and Venetian schools, through the golden age of painting in Italy, essentially religious painters; and their highest powers were exerted in conceiving and worthily embodying Christian subjects for the adornment of the great churches of their country. It is true a higher and purer religious feeling which arose in Siena, and attained perfection in the works of Fra Angelico and the early Florentine and Umbrian school, existed, before Raffaelle's much-talked-of change of style, than was exercised afterwards. But religion was to the last, even in the Eclectic school of the Caracci, the chief inspiration. Art was not considered a medium of amusement, but a vehicle for religious impressions; and the Genius of Christianity or Holy Spirit was as really the muse of painting, and the inspiration of the mighty style of Michelangelo and the highest works of the greatest painters of Italy and the Netherlands, as it was of the "Paradise Lost" of Milton, in whichth e Divine spirit is expressly and emphatically invoked. Some of the greatest painters were members of religious orders; and all of them may be considered as much churchmen as the regular clergy; for their art was almost exclusively the servant of religion. Such works as the "Assumption of the Virgin," by Correggio, on the cupola of the cathedral of Parma, which exhibits every excellence of painting; the sublime prophets and sibyls on the sides and vaults of the Sistine Chapel, the triumph of modern art, and which cannot be contemplated without reverence; and the "Transfiguration" and others of the best works of Raffaelle, the unrivalled portrayer of the passions, are sufficient to show that the greatest efforts of painting were devoted to the service of religion.

It is after some such examples as these, I presume, that St. Paul's Cathedral is to be decorated. But painting and sculpture are as applicable to the adornment of our Mediæval cathedrals as to St. Paul's and the most Classic of the Italian churches; and money, which I should hope could be at least as easily obtained for this purpose as for the so-called restoration of the exteriors, could not be better spent than in so applying them. I conceive the best thing that could now be done with those interesting stone records of otherwise almost unrecorded times would be, instead of destroying what architectural life remains to them, by renewing their exterior faces, to increase the life and eloquent expressiveness of their interiors by sculpture and painting; in other words, restore or complete the interiors by filling the numerous empty niches with appropriate statues, and the panels with paintings embodying the history, and illustrating the spirit and power of the religion of which the whole buildings are the remarkable and glorious trophies.

Many of these structures, grand as they are, are greatly wanting in the highest element of architectural vitality and expression—sculpture, the supplying of which would greatly raise them in the scale of art and beauty; statues,

> "Shedding the calm of their celestial mien,"

of men of whom the world was not worthy,—men to whom the world is indebted for having kept alive the flame of heroic virtue and piety through all generations,—would, indeed, add a charm to these buildings it would be difficult to overrate; and the introduction of such statues, along with paintings, so far as the presence of stained windows would permit, would be a restoration of them in the true spirit of their original design. It would be adding to their beauty, and not taking from it that which they already have.

* See p. 525, *ante*.

I know no worthier application of sculpture in the present day, or one better fitted to redeem the art, than this. As, so employed, it might be, and ought to be, of an intensely imaginative and creative character, instinct with the utmost amount of poetry that marble can embody; which I mention in opposition to a vague idea abroad, that sculpture applied to architecture cannot be, like detached sculpture, of the highest class. The friezo of the Parthenon and the groups of the pediments, embodying the religion of Greece, were sculpture of the very highest class, in which the human figure was nature raised to the divine; and if such sculpture would harmonise with the grand forms of the Greek architecture, there is no reason why it should not with the Gothic. The Pythian Apollo, a statue divinely beautiful, shows that the largest amount of life and expression can be had in the highest class of sculpture with the least disturbance of that posture of repose which architecture requires of it.

I recommend this diversion of attention from the exterior to the interior of our cathedrals, and the sparing of the former, the more earnestly, from a deep conviction that the most fitting and becoming grace which a place of worship can have, is that of age,—"the golden stain of time," which it is now so much the fashion to wipe out,—the evidence of its having maintained its distinctive architectural and sculptural character, like an organic and living thing, while all around it,—human dwellings and their inhabitants, and the natural features of the earth itself,—have been changing and passing away. I consider this quality, which gives dignity and pathos to all buildings, peculiarly appropriate in an ecclesiastical edifice, which is certainly rendered by it, to creatures of a day like ourselves, more symbolic of,—more in harmony with,—our ideas of Him who inhabits eternity, who is significantly styled the Rock of Ages, and in whose sight a thousand years are but as yesterday when it is past, and as a watch in the night.

SAMUEL HUGGINS.

"THE ECCLESIASTICAL ARCHITECTURE OF SUFFOLK."*

FOR what knowledge I have of the architecture of Suffolk, I have to thank my good fortune in obtaining the Pugin Studentship in 1873, the counties I then chose to travel in being Cambridgeshire and Suffolk. I divided the time pretty equally between the two counties, spending most of my month in Cambridgeshire at Ely, while the month in Suffolk was divided among the principal towns having churches or mansions of any particular interest. My paper to-night is not intended as any description of that tour, but only of a small part of it,—namely, of the churches of Suffolk. I need hardly say that any one who goes to Suffolk with a strong taste for twelfth-century work, and nothing but twelfth-century work, will find little there to engage his attention, it being quite the exception, except in the case of the plain round towers, to find any work of early character; but much of the best late work is to be found there, and whatever may be our individual predilections of one style over another, no one will doubt, I take it, that it is our duty thoroughly to study all styles of all dates, as far as in our power lies, before we venture to undertake to perpetrate in stone any of our own fancies, from which the architecture of the present day must finally be judged, and, let us hope and strive, not be condemned.

The chief specialities of the architecture of Suffolk, which will be apparent to all who go through it, however rapidly, will be,—first, the circular towers, which, like all Suffolk towers, are, as far as I observed, invariably placed at the west end; secondly, the similarity of style in which all the churches are built, and which suggests the immense activity and religious zeal which must have prevailed throughout the county during the fifteenth century, when the churches were either restored or entirely rebuilt, many being of the most gorgeous and costly description; another also of the specialities is, externally, the flint and stone, or flush-work, carried to great beauty of design in some churches, the chapel of Long Melford, of which I have drawings here, being in my opinion one of the finest examples. Another of the specialities of the Suffolk churches is the magnificent woodwork of the interiors, of which most of them contain examples of more or less elaboration and beauty, especially noticeable in their hammer-beam roofs, rood-screens, and bench-ends. The remains of the beautiful colour decoration on their woodwork must also not be forgotten. The plan of most of these churches is very simple, consisting of a long, well-proportioned nave and aisles, with capacious chancel and western tower. Height of nave was generally aimed at, with large clearstory windows, and a lofty nave arcade, the construction always showing great lightness and economy of material, which may possibly have arisen from the scarcity of building stone, but also, no doubt, from the love of large windows, for the display of painted glass. The interior of Lavenham Church is a good example of this light construction, the appearance of lightness being still further increased by the elaborate panelling over all the solid surfaces. The piers are cut up into so many members that it is difficult to realise that there is any weight in the building for them to carry. That it suffers greatly in dignity through this elaboration there can be, I think, no doubt.

The question of the round towers being principally an archæological one, I do not propose to go much into it now. Few of them possess architectural features of much interest, with the exception of Little Saxham, which is prettily arcaded in the Early Transitional style. That these towers were used as belfries only, and not for defences, as some have contended, I think there can be no doubt, as in many cases they have stood till the present day, when the church has been destroyed or rebuilt, while, if for defence, they would probably have been the first to go; the absence of staircases is also another proof of this. Mr. Parker's ingenious theory as to the cause of their circular form is probably correct, namely, the wish to avoid the use of any quoin stones, which would have become necessary had the towers been built square, necessitating angles which could only have been finished in freestone. Their date is often spoken of as being much earlier than any I have seen. That at Little Saxham is evidently Late Norman, with a slight touch of French feeling about it; this feeling being observable also in other features of the Suffolk churches which I shall touch on presently.

Panelling being one of the chief characteristics of the Perpendicular style, it is most commonly found as ornament in these churches, and I would say in passing that the name of the Panelled style, as suggested by several, appears to me more appropriate than the name Perpendicular style, first given by Mr. Rickman, for in no period do you get so many horizontal lines as in that called Perpendicular; in fact, one of the great features is in the horizontal lines, especially noticeable in the tracery of the windows and the continuous strings. Internally, the panelling is often exceedingly rich, but very similar in design and arrangement to that found in other churches of the same date throughout the kingdom. In the exterior it is often formed in flush work, being, as you know, a combination of flint and stones. How this came into general use I cannot positively say, but I have strong suspicion that a practical reason was the first cause of its being used. Flint walls are, through the smallness of the stones and their unequal sizes, almost entirely without any bond, and unless made of immense thickness are, therefore, anything but strong. In order to tie these walls together bands of stone or bonding stones were introduced, and in some of the earlier towers plain bands of stone may be seen; this soon suggested that they might be made ornamental as well as useful, and, so this flush work became elaborated, as we see it in the large churches. Though there is often much beauty in the arrangement and detail of these flint patterns, I confess it rarely seems to me altogether satisfactory, though it appears mostly so when the stone is used in constructional lines, looking like a thin framework of stone filled in with flint. I may mention, in passing, that the stone invariably forms the pattern, and the flint the ground-work. It is largely used as ornament in parapets and bases, where the detail is often beautiful, but seldom satisfactory as a whole. In the later work, the stone is often hollowed out to receive a sort of veneer of flints, which, in some cases, has since fallen out. This, I take it, must be a false application of the method; and that, wherever the stone has the appearance of having been hollowed out to receive the flints, it is a misapplication, as it is a manifest sacrifice of the higher material for the introduction of a baser. Take, for instance, a quatrefoil pattern in parapets, which is very common. The stones must be the full size of the parapet, but, in order to show flints, they are cut away,—an amount of labour which would have enabled a panelled stone parapet to have been introduced, and this seems to me the more proper treatment.

I have, with the kind assistance of Mr. Attwater, drawn the specimen of flint-work which I think the most satisfactory to a large scale to explain my meaning more fully. This is the lady-chapel, as it is called, attached to the east end of the great church of Long Melford, and to my mind the most perfect example of flint-work. The church itself was built between 1450 and 1480, and is very rich in flint-work. The spaces between all the windows of the clearstory are filled in with stone tracery and flint, which at a short distance gives the church the appearance of being all windows with no solid wall-space at all; and, I venture to think, is eminently unsatisfactory. The lady-chapel, in which these defects do not at all appear, was built fifteen years later, in 1497, as shown by inscription on parapet, and the architect, no doubt, saw the defects in the church I have mentioned, and took the hint, and did not fall into them again. The chapel was built by the Cloptons, the great family under whose patronage and protection Long Melford throve for many years, and who seem to have been models, as far as their beneficence towards the pariah went, of great landowners. The church, the hospital, and the charities, all bear witness to the liberality and goodness of this great old Clopton family at Kentwell Hall, a mile from the village. The family lived there till about 1600, when the male line became extinct; the place knows them no more. Externally the house is a grand example of an Elizabethan house, approached through an avenue of limes a mile long. Internally the place has long been handed over to the upholsterers and decorators, who have treated it in a manner which I fancy would rather have astonished the Cloptons. But to return to the lady-chapel of Long Melford. There is no attempt at showing window tracery; the stone is nearly all in strips, and by increasing the number in the lower division, a richer kind of plinth is formed, and what might otherwise have been too stripy an appearance, is avoided. Notice, also, how the building is bound together top and bottom by ornamental but solid stone bands. The quatrefoil plinth is here introduced, entirely of stone, and looks exceedingly well. Though the walls above are flint, the windows stand out well from the walls, and there is no mistaking one for the other. In the upper gables the arrangement is equally good; the difference in level between the two outer and centre gutters is taken advantage of, and another rich band introduced, which gives a level base to the triangles above. These are filled with plain stone panels in the centre, shields and devices filling up the remaining spaces. Before leaving the exterior of this beautiful chapel, I would point out to you the careful way in which the ambulatories,—a feature in the plan,—are also marked in the elevation by a bay of increased width at each angle. The plan is curious, and shows that the chapel was probably built to hold some sacred relics, the ambulatory round being used for processional purposes. This ambulatory has a curious flat-pitched wooden roof, with carved principals and deeply-moulded rafters and ridge piece, the centre portion of the chapel (which is now used as a school) being higher. I would draw your attention to the way in which the mouldings of the rafters are stopped and let into the ridge and principals, and also that the oak boarding is laid longitudinally on the rafters, instead of transversely, as usual, in order, probably, to avoid showing joints: this method, however, is not good: the planks have split down the centre in many cases, and sagged in nearly every instance. The angle principals are very picturesque, having under the inner and at each corner a niche and canopy for figure. The chapel has independent north and south doors, besides doors leading through vestries into the church.

I must now leave this portion of my subject, and, in passing, mention that spires are almost unknown in Suffolk; one has been added to Woolpit Church in modern times, with what precedent I do not know; many of the towers were once crowned with low lead spires, but few of these now remain. I will now pass to the next part of my subject—*the roofs*; and, as the finest of these are so well known, and have been illustrated so often, I do not propose to say much about them. One feature is striking, the almost

* Paper read before the Architectural Association on the 25th ult., by Mr. Aston Webb.

universal plan of having a boarded barrel-roof to the chancel, with an open timber roof in the nave. This must have been for acoustic reasons, the close-boarded roof of the chancel acting as a sounding-board to the minister's voice. The roofs over the nave and chancel of Capel Church are very good illustrations of this; that over the chancel is a particularly fine example, richly moulded, and most quiet and satisfactory in general effect. I know no roof of the most elaborate character that is more satisfactory to me than this little roof over the chancel of Capel Church. The stopped ends of principals which now show were probably originally finished with shields, as the lower ones against the chancel walls still are. There are no means of getting to the interior of this roof, and I was therefore unable to examine the construction, which must be very ingenious. The span is 17 ft. The double hammer-beam roof of Woolpit Church is well known. The span here is 18 ft., and the effect, though very rich, is, I think, a little fussy. The wood dowels with which the work is fixed together are left projecting quite an inch. Many of these roofs still bear the remains of original colour, though in still more cases this has been replaced with fearful travesties by energetic and ignorant amateurs. The effect of this class of enthusiastics on the chancel-screens is of far greater and lasting damage than that perpetrated by Dowsing and his followers. Any colour decoration seems to have a peculiar fascination for them; they seem to imagine that any one can restore a bit of colour, whereas we know how seldom even among architects themselves the work is satisfactorily carried out, and how often one is tempted to wish for the powerful scraps of the original, instead of the gorgeous transcript of what it may or may not have been! The very curious roof over the nave of Framlingham Church should also be mentioned, its peculiarity consisting in a cove on either side boarded, and following the shape of the hammer-beams of the principals. Among the many bits of original colour still remaining, none struck me so much as that in the easternmost bay of the south aisle of St. Mary, Bury St. Edmund's. The roof is a flat boarded one, divided into compartments by principals and purlins. The decoration of the single bay of the south aisle, of which I show a sketch, was to form a decoration over a chapel of Our Lady, by one John Baret; the diagonal motto, "Grace me, goneme," is his family motto. The decoration is done in a white ground, in quiet greens and blue-greys, with the introduction of a little vermilion; the whole effect is quiet and good. After the roofs, the great feature of the interior of Suffolk churches is of course the chancel-screens, most of which had originally, no doubt, rood-lofts over them. These and the roods are now in most cases destroyed, as the Reformers, in order to prevent the possibility of the re-erection of the rood, destroyed also the loft. The screens of Suffolk are of course all of late work, and the mullions are, therefore (being a characteristic of the style), formed of various mouldings, with occasionally a slight buttress up the centre, or a group of buttresses, but never with shafts properly so called, with caps and bases, as found in earlier work. The lower panels are invariably solid, and the upper portions are usually of a more light and slender construction than those found in other counties, and are therefore better adapted to serve as models for screens to be erected to suit the worship of the present day. That a chancel-screen greatly adds to the due decorum and reverence of our Church services I take it few now will deny. That it greatly adds to the picturesqueness and beauty of the interiors of the churches themselves all must admit. They seem to have been regarded in the fifteenth century by the good people of Suffolk as indispensable, as there is hardly a church of any importance but either still has one, or bears traces of where one used to be.

The carving on the screen-work and stall-work is very remarkable, and was carried to a great pitch of perfection by the various guilds who supported this craft, and most diligently kept its secrets. The rood-screen at Barking Church is a good example of screen parclose, the easternmost bay of the north and south aisle being also enclosed, which gives a very rich appearance to the church; this is not an uncommon arrangement, and was usually done with a view to form chapels on either side. Since the Reformation, however, these, of course, have become disused for this purpose, and they now sometimes contain the family monuments, or are made the great comfortable family pew, where the squire can attend the service, and sleep or pray as he feels inclined. At Parham is a good example of a light screen, which has mullions so slight and so far apart that very little view is intercepted; this screen has been brilliantly redecorated in the original colours. The colours mostly used in all these decorations are red, blue, green, white, and black, with yellow or gold used very sparingly. The colours are generally counterchanged in this case; for instance, the lower panels are red and green. The mouldings are all counterchanged in colour also. Primary colours only are generally used, with the addition of a dull sage-green,—usually replaced in the amateur restorations already referred to by a brilliant pea-green. The screen in Parham Church is a singularly interesting one; the screen itself is plain, but of particularly good proportion, and the original colour is exceptionally well preserved, owing to its having, till very lately, been blocked up with old pews,—a reason for the good preservation of many of these lower panels, when the colour on the upper part has been almost entirely worn away. The lower panels are painted in pairs alternately black and green, with the fillet on mouldings always white, which looks well, and the ovals alternately red and green with the carved spandrels yellow; but the most remarkable part is the white ornament on the field of all the panels, and which, apparently, was put on at the same time as the remainder of the decoration; the latter is evidently taken from the Greek honeysuckle pattern, but treated in an eminently Gothic manner, which seems to make it indigenous at once with the style. The chapel screens in All Saints' Church, Sudbury, are also fine examples of this work, though the small buttress stopping in the centre of the arch cannot be said to be so satisfactorily managed as in many other instances. I now come to the finest screen, as far as the decoration goes, which I saw, namely, that in the church of Southwold, a small, out-of-the-way, but very pleasant, little watering-place, well removed from any railway station; and to any one contemplating a tour in Suffolk, I would advice him, both on account of the architecture and of the good sea-air, to plan his trip with a good stay at Southwold.

The church of Southwold is an interesting and fine one in almost every respect that these Suffolk churches are interesting. One curious fact about this church is worth mentioning. The tracery of the windows in the north aisle is carried a great deal more below the springing of the arch than is the case in the south window, and this is attributed to the fact that the north side being a great deal more exposed, this was done to lessen the length of the mullions and the size of the glass. The interior of the church suffered much during the time of the Protectorate from the hands of Dowsing, Cromwell's general in the eastern counties, and to whom every mutilation in Suffolk is ascribed; that there is some reason in this case will be shown by the following extracts from Mr. Wake's interesting book on Southwold, taken from Dowsing's own journal:—

"Southwold, April 8th, 1643.—We brake down one hundred and thirty superstitious pictures, St. Andrew, and four crosses on the four corners of the vestry; and gave orders to take down thirteen cherubims, and to take down twenty angels, and to take down the cover of the font."

I should think some of the 130 superstitious pictures referred to must have been the saints and emblems painted on the chancel screen, in which case, fortunately, his orders were only executed to the extent of scratching out their faces. The great glory of Southwold Church is the magnificent remains of the rood-screen, which stretches right across the church from the north aisle wall to the south aisle wall. All that pious, loving, and skilful hands could do seems to have been done to make this screen worthy of its place, as marking the sanctuary in God's house. The highest painting art could produce was expended on it. Solid gilding was lavished wherever judgment indicated it could be used to advantage; and provision was made, we read, by bequests from several persons, for replacing, repairing, and rebuilding any injury that might be occasioned by time or change. The centre portion of the screen is divided into six compartments, three on either side, which again are divided into two panels, one of the twelve Apostles being figured on each. The figures are painted on a gold ground, relieved in a very peculiar manner, and which I have not seen elsewhere. A raised diaper pattern is formed in a sort of resin-wax most delicately carved; even the enriched parts of the gilt mouldings are also covered with this raised ornament, and the whole of it is then gilt, giving an exceedingly rich appearance. In the centre of each diaper is a grotesque head; this was probably done by stamping, but the impressions are wonderfully sharp and clear, and when gilt quite remind me of Japanese lacquer work. I exhibit a full-sized detail of a panel mould enrichment of extraordinary beauty; here the base of the buttress is enriched. In this relieved gilt work the ornament has the appearance of being put on with the brush with the greatest freedom, many little variations in each pattern allowing no idea of stencilling to be entertained for a moment. The general character of the ornament has almost a Persian look, and I think there can be no doubt there is a foreign feeling about it. This is still more perceptible in the figures, their style of dress, and decoration, which have most undoubtedly a strong Flemish character. Many are the stories, though none, as far as I know, confirmed, of the vessel from Flanders shipwrecked on the coast, the one foreigner rescued who knew something of the arts, and who, in order to keep himself and save enough for his passage home, worked with earnest care these splendid pictures on the rood-screen of the parish church; but whether the story is true or not, certain it is that this example is splendid in decoration beyond any other in the county, and though the fact that this county was in constant communication with Flanders in the cloth trade may account for it, still, it is a matter of astonishment that if an artist so eminent as he must have been came over to paint this screen, he was not also employed in some of the neighbouring churches,—Blythburgh, for instance, a large and very costly church only three miles off, with a good deal of screen-work, but no decoration like this at Southwold. A paper might well be written on this screen alone, explaining all the figures, emblems, and symbols pictured on it. I have often hoped to go back again and take careful full-sized drawings of the whole; it is well worth it, and, as far as I know, has never yet been done, but it is a chance for some one who has time and inclination to preserve memorials of a most interesting Mediæval work not, I fancy, as well known as it deserves to be.

Near Southwold is Dunwich, once a town of note, returning two members to Parliament, now nearly all swept away by the sea, and one half-ruined church only remaining, and that of little architectural interest.

Only one other point of architectural interest in the Suffolk churches I propose to touch on, and that is the stall-work and benches, which we should naturally expect to find showed some of the skill in wood-carving which is shown in the screens; and here we must return again to Southwold, where some of the most elaborate and curious stall-work exists. This chancel is interesting from the exact position of all the stalls having been maintained by being placed on a stone riser, which rendered it impossible to shift them; this riser is pierced with traceried work through its entire thickness, and the dark apertures formed in the white stone look exceedingly well. The work of the stalls themselves is very elaborate, and also has a slightly Continental look about it. Other good bench-ends exist at Little Saxham, plain but good; and at Dennington there is a very rich and well-designed end, remarkable also because the backs of the benches are elaborately carved, and present to the spectator, standing at the west end of the church when the seats are vacant, a mass of carving.

If my paper has the effect of inducing any of those members, who have joined us in large numbers during the last and present years, to sketch earnestly and faithfully these remains of Mediæval architecture which, in conjunction, of course, with other earlier Mediæval and Classic styles, can alone form a sure foundation to any architect who shall presume to perpetrate his own fancies in stone, I should like to repeat the warning (I believe much needed) which Mr. Spiers gave in his recent paper, that though there may be much that is piquant and good in the Queen Anne style, still, to succeed in it, all must first study and thoroughly master the drudgery (if I may so call it) of becoming acquainted with the proportions and principles of those styles which have formed the groundwork of design to architects for many ages, and which must form the groundwork still. I say we ought to remind each other of this while we all meet here together as students, because any one who looks into the recent numbers of our sketch-book, for instance, cannot fail to see that there is without doubt a tendency (at present only a tendency) to sketch

rather debased work. Plenty of balusters and bits of red brick are now found which, I take it, are admitted because the other work is not forthcoming. I fear myself we are drifting towards a time when a "Queen Anne" church will become again a possibility in England, and much as I admire many bits of Domestic "Queen Anne," I do think this would be a positive calamity. The restoration and building of our cathedrals and churches are at present in safe hands. As times go on, changes must take place, and it will fall to the lot of some of those now studying to take up the work. Unhappy the architecture and unhappy the man if he has put his reliance in the days of his youth solely in Queen Anne. It is for us here in the Association to see that the Gothic revival, brought about with so much labour, is not now thrown away, but rather that the ideas which it embodies should be taken up and gradually developed. I would close my paper with the words of him to whose memory I was indebted for this pleasant tour, as true now as they were when written in 1850. He says, at the close of his work:—

"I, therefore, most earnestly conjure all those men who profess to revive true architecture, to look to the wants and circumstances of the time, *not to sacrifice principles, but to prove that the real principles can combine with any legitimate requirement of religion.* Let the bishops and clergy practically perceive that Christian architecture fulfils perfectly all their wants; let there be light, space, ventilation, good access, with the absence of draughts, which destroy devotion and excite prejudice against pointed doorways.

Avoid useless and over-busy detail, and rely on good proportions and solemnity of effect. Above all, we must remember that everything old is not an object of imitation, everything new is not to be rejected. If we work on these golden principles, the revival would be a living monument as it was in days of old; and may God grant us means to carry it out; may He enlighten the hearts of the obdurate and unite the faithful in one great bond of exertion for the revival of the long lost glory of His Church, sanctuary, and altar."

A brief discussion ensued.

QUEEN ANNE'S MANSIONS AND MILTON'S GARDEN.

SOME time since we gave a notice in the *Builder* of the monster blocks of dwellings,—more appropriately speaking, perhaps, residential towers,—which Mr. Hankey has for some time past been engaged in erecting at Queen Anne's-gate, St. James's Park, for that portion of the community who prefer living in "houses in flats" rather than in separate and detached mansions. The demand for the blocks already completed, which are 116 ft. in height, and contain ten stories, has been so great as to have induced Mr. Hankey to erect still more blocks, and the fact that with the assistance of the lift instead of the ordinary staircase the upper floors are easily reached, has caused these upper floors to be to a great extent preferred, notwithstanding their unusually lofty altitude. This is attributed in a great degree to the fine panoramic view of the country for miles around which they command, the Crystal Palace and the Surrey hills being prominent objects to the south-east, whilst there is an equally interesting prospect in a north-westerly direction, extending to Highgate, Hampstead, Edgeware, and the surrounding districts. This circumstance appears to have led to the erection of still loftier buildings than those already finished and now fully occupied, for the blocks at present in progress contain eleven stories, and are 130 ft. high, an altitude loftier than the average church tower and spire. The rents which these buildings command may perhaps be regarded as another inducement to continue Babel-like structures. When a floor containing six rooms, without any grounds, commands 300*l.* per annum, and two rooms 60*l.* per annum, there is a strong encouragement to continue the erection of such a class of structures. These are the rents which Mr. Hankey is receiving from tenants who, with few exceptions, are persons of position.

The buildings now in course of erection are situated immediately to the west of those finished, which have their main frontage to Broadway. The north frontage faces St. James's Park, while the south elevation is in York-street, and a special interest attaches to them from the fact that Milton's house and garden occupied the site upon which some portions of the new mansions are now being built, the poet's former residence in York-street having recently been demolished to clear the site for the new structures. The mulberry tree standing between the Wellington Barracks Chapel, and that part of Mr. Hankey's buildings where the great fire occurred a little more than a year ago, and which is believed to be the identical tree which stood in Milton's garden, has been preserved in the erection of the new mansions. It is well known that Jeremy Bentham lived at one time in an adjoining house to that of Milton, and had the run of what was once Milton's garden. Bentham caused a stone slab to be fixed on the garden side of Milton's house, on which was inscribed, "Sacred to Milton, Prince of Poets." In the demolition of the house this slab has been preserved, and it will be placed in a prominent position on the buildings to mark the spot where the house stood. It is believed that it was in this house that after he became blind Milton dictated to his daughters the successive books of "Paradise Lost," and that it was also in this house that both his first and second wife died.

Two of the blocks now in course of erection are respectively named the "Milton" and the "Bentham." With regard to the buildings themselves it is sufficient to state that in their general construction and appearance they in nearly every respect resemble the completed blocks, the difference consisting in the increased height of those in progress, and the additional thickness of the main walls owing to the higher altitude. These walls are 4 ft. 6 in. in thickness at the base, gradually reduced until they come to 14 in. at the top story. They also differ internally from the finished block, so far as regards the floors, all of which are said to be strictly fireproof, constructed with iron girders, and filled in with concrete. There are likewise ventilating valves in the walls, both at the floor and ceiling line of each story. As a precaution against fire there will be tanks at the top of the buildings with a capacity for containing 40,000 gallons of water, the tanks being connected with hydrants, jets, and hose to every floor.

The structures are carried out by the owner's own workmen, under the superintendence of Mr. Nash as surveyor.

A LARGE NEW HOTEL IN THE CITY.

AN important improvement is about to be carried out in the City, at the junction of Aldersgate-street and Long-lane. The premises formerly occupied by the proprietors of the *City Press*, together with a number of houses and shops adjoining, have been purchased by a limited liability company, who are about to erect a high-class hotel on the site, which it is stated will be the largest and most complete establishment of its kind within the City. The property which has been purchased by the company for the purposes of their undertaking covers an area more than an acre in extent, and the old buildings are now in course of demolition and the site is being cleared, preparatory to the new hotel being proceeded with. The building is intended to be a handsome structure, and very lofty, being upwards of 80 ft. in height, and containing seven stories above the ground-floor, which will consist of large and spacious shops, the upper portions of the building being intended for the hotel proper, with a main entrance upwards of 6 ft. in width, at the angle of Aldersgate-street and Long-lane. The building will have two uniform frontages to Aldersgate-street and Long-lane respectively, together with an angular elevation at the junction of the two thoroughfares. The erection of the hotel will be accompanied by an improvement in the street frontage, the company having agreed with the authorities to set the building several feet back at the corner of the two streets, thus widening the thoroughfare at this point, and substituting a circular line of frontage for the present unsightly projection at the junction of the two streets. The elevations of the hotel will be to a large extent in Portland stone, and have Mansard roofs.

THE NEW BUILDINGS ON THE SITE OF ST. ANTHOLIN'S CHURCH.

AMONGST the new buildings which have so rapidly risen up in succession in Queen Victoria-street, another is now in progress on the site where, until recently, stood St. Antholin's Church. The building has two commanding frontages,—namely, one facing Queen Victoria-street, and the other having its frontage to Budge-row. The latter, stretching to Size-lane, is 80 ft. long. The elevation in Queen Victoria-street is 50 ft. in length, and both frontages are 60 ft. high: in Portland-stone, rusticated at the angles. They consist of the ground floor and three stories above. The ground floor, which is intended for shops, is very lofty, being 17 ft. from the ground line. The upper floors will all be occupied as offices, of which there will be fifty-two on the several floors. The windows, which are circular, are ornamented with red granite columns, and above the third story there are label-dormers. In addition to the light from the windows of the Queen Victoria-street and Budge-row frontages, the premises will also be lighted from an open area and well-hole carried round the centre of the building. The erection of this building will almost complete the south side of Queen Victoria-street, in the direction of the Mansion House. The architect is Mr. E. Saunders, and the contractor Mr. Brass.

DULWICH COLLEGE AND THE ACTORS.

IT is understood that a correspondence is at present going on between the Charity Commissioners and the Governors of Dulwich College with reference to another contemplated new scheme for the future administration and management of Edward Alleyn's bequest, and it is not improbable that this new scheme will shortly be before the public. Meanwhile the actors are moving in the matter. They have addressed a memorial and statement to the Charity Commissioners, praying that in any new scheme which may be decided upon the actors may be included amongst those who shall participate in its benefits. Hitherto the actors have been altogether excluded from any of these benefits, and they ask the Commissioners to put an end to the exclusion of the dramatic profession from the benefits of a charity founded by one who was himself an actor, and who made his fortune by the stage. A copy of the memorial is placed for signature at the various theatres in order to give every member of the profession an opportunity of signing it. It is suggested that Alleyn must have contemplated the actors participating in his bequest, inasmuch as the parishes entitled to benefit by the charity specially include those whose theatres existed at the time the benefit was made, and with many of which theatres he was closely identified. It appears that at present there are twenty-four resident recipients of alms at the College Almshouses, and that not one of them belongs to the dramatic profession, nor have the claims of poor actors ever been recognised during the two centuries since Alleyn's bequest was made. Originally worth 800*l.* a year, the property is now said to be worth 16,000*l.* per annum, and is still increasing, and as something like 2,000*l.* a year out of this sum is expended in the almshouse and out-pensioners' department, the actors urge that according to the spirit and intention of Alleyn's will they never ought to have been studiously excluded, as they have been.

WIMBLEDON PARK: NEW ENTRANCE AND HOUSE FOR RESIDENT AGENT.

OUR illustration presents the Resident Agent's new House at Wimbledon Park, and the Entrance to Lake-road, which curves and rises through that portion of this estate which has hitherto been reserved with the old Manor House, long associated with the names of Earl Spencer and the Duke of Somerset, by whom her Majesty the Queen was there entertained in 1838.

The total area of the Wimbledon-park estate, when purchased from Earl Spencer thirty years ago, was over 1,200 acres; of this, about 500 acres on the Putney side have already been sold in plots and built upon by a wealthy class of residents. The south side of the park adjoining the village of Wimbledon, and lying between the South-Western main line of railway and the common, with Wimbledon Station only 500 yards from the new entrance, is now being developed on the same principle, and the whole park, when completed, will form a very charming spot,—an arboretum and garden, within the very neighbourhood of London, it being only a pleasant half-hour's drive by road from the West End, through Brompton, Fulham, and over Putney Bridge, or from Victoria over Chelsea Bridge, by Battersea Park, and from the City through Kennington and Clapham. By rail it is about a quarter of an hour's ride, either to Wandsworth, Putney, or Wimbledon Stations, from Waterloo; and twenty minutes' from Ludgate-hill, Victoria, and London Bridge, to Wimbledon Station.

The manor-house of Wimbledon Park has now about twelve acres of the old pleasure-grounds reserved with it, and several sites around have already been purchased, and built upon.

WIMBLEDON PARK: NEW ENTRANCE, AND HOUSE FOR RESIDENT AGENT.
MR. RICHARD ARMSTRONG, ARCHITECT.

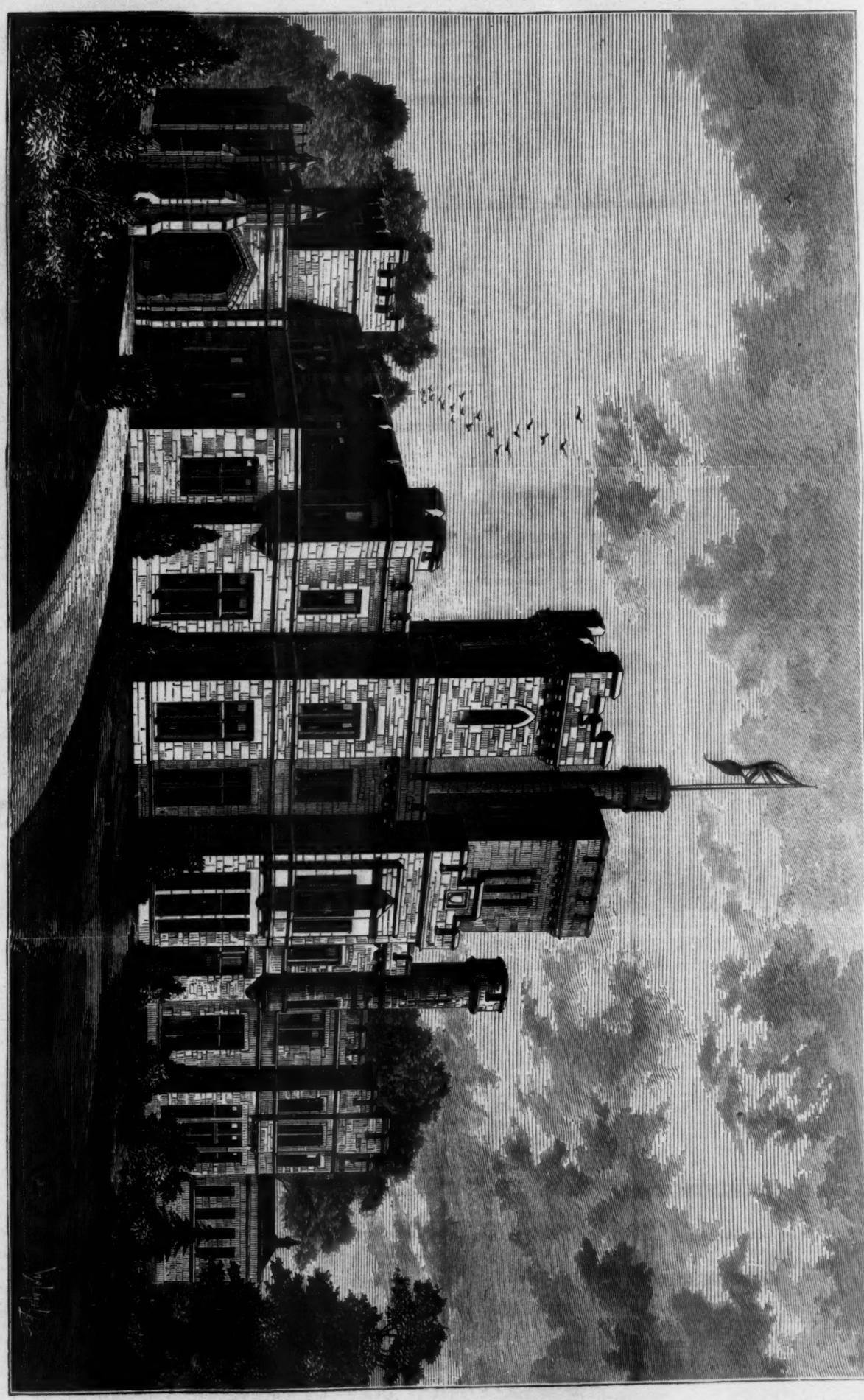
The first house erected is that nearest on the left, being Sir Joseph Bazalgette's new residence. It stands in about three acres of grounds, and the builder of it was Mr. Henry Harmer, of Wimbledon. Next, is the residence built for Mr. C. A. Hardman, of which Messrs. Francis Bros. were the architects, and Messrs. Merritt & Ashby the builders; it is in the modern Elizabethan style, and occupies a beautiful site of about two acres and a half. The next house is the residence of Mr. H. C. Forde, erected from the design of Mr. J. Nichols, architect, and Mr. John Hermon was the builder. The site includes about three acres and a quarter of gardens and pleasure-grounds. Near this (past the new road called "Church-hill"), is the residence in course of erection for Mr. N. M. Roberts, on an elevated site, with an acre and a half of lawns, terraces, and gardens. Mr. John Norton is the architect, and Mr. J. Garrud the builder. The house almost completed next below this is for Mr. Sydney Howard, it stands in about an acre and a half of garden-grounds, and Messrs. Ashby & Horner are the builders, Mr. J. T. Reede being the architect.

On the adjoining plot, of about an acre, foundations of a residence for Mr. Haines Jones have just been commenced. The next is the corner plot shown on the left of the park entrance in our illustration; this, and also the plot adjoining up Lake-road, have both been disposed of, and will probably be built upon this season; so that in the short period of two or three years nearly the whole of the west side of this amphitheatre of land that recently formed part of the private grounds of the mansion has been transformed into a succession of residential properties, which, to the builder and contractor, represents work done to the amount of 30,000*l.* or 40,000*l.* The landscape gardener also takes a prominent part in the formation of such properties as are here described, and we may commend the manner in which Mr. Thomson, of the Wimbledon Nurseries, has done his work here.

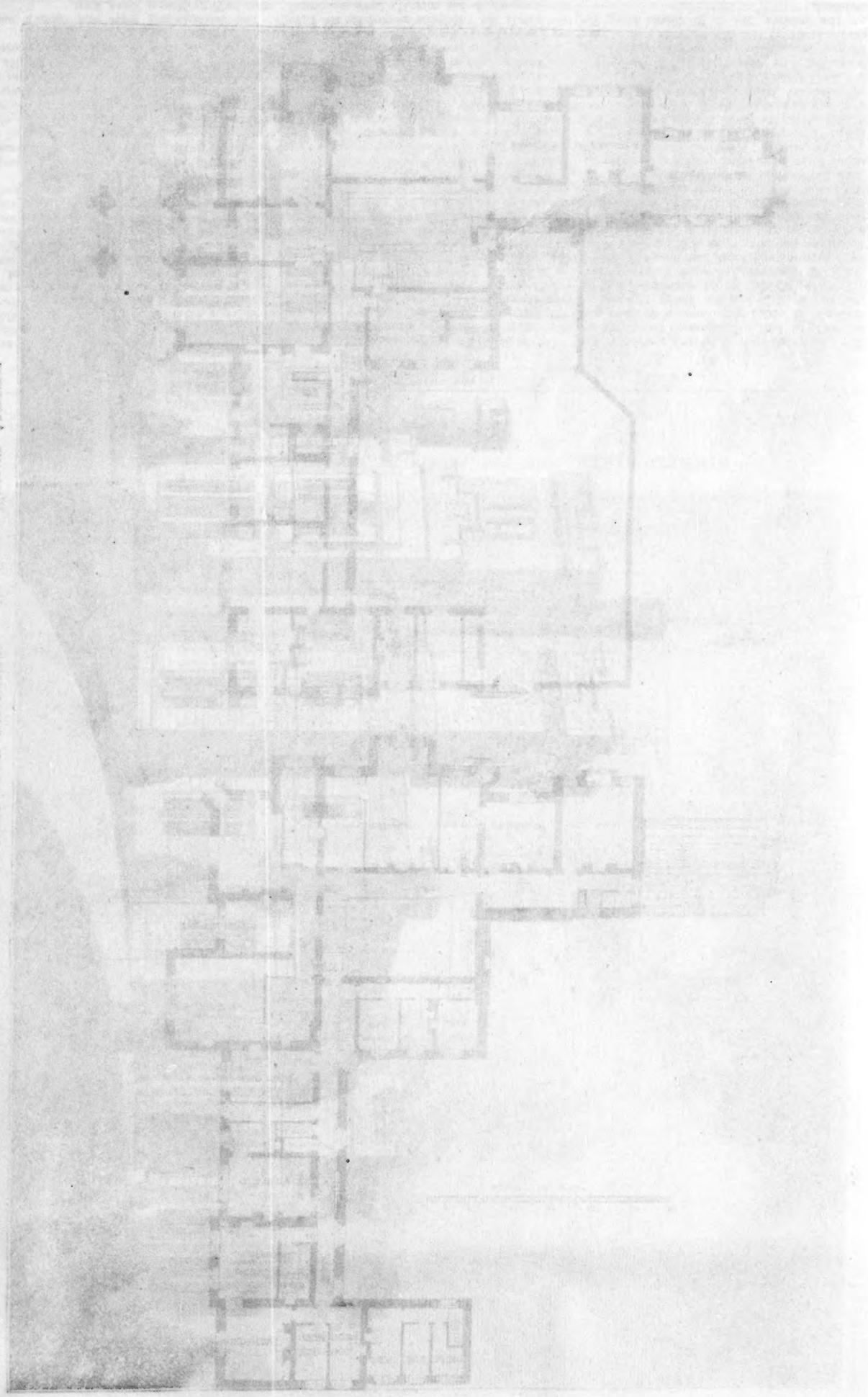
Taking the reader back to the mansion, on the site to the right of it at the top of Lake-road (about where the previous park or manor-house stood when King Charles I. was its royal owner), now stands the residence erected for Mr. Percy Mortimer, which has recently been completed; the grounds extend to more than three acres, and the house was designed by Mr. J. Nicholls, architect; Messrs. Bull & Sons being the builders. A site of 4 acres, next the mansion, embracing part of the old grounds, with some fine cedar trees upon it, overlooking the interior of the park with its lake, and commanding views across to the Surrey hills, has been purchased by Mr. John Carr; and there are several equally attractive sites remaining for sale on the line of high ground, which commands the same views, the land being of a very light gravelly nature and about 170 ft. above high-water mark.

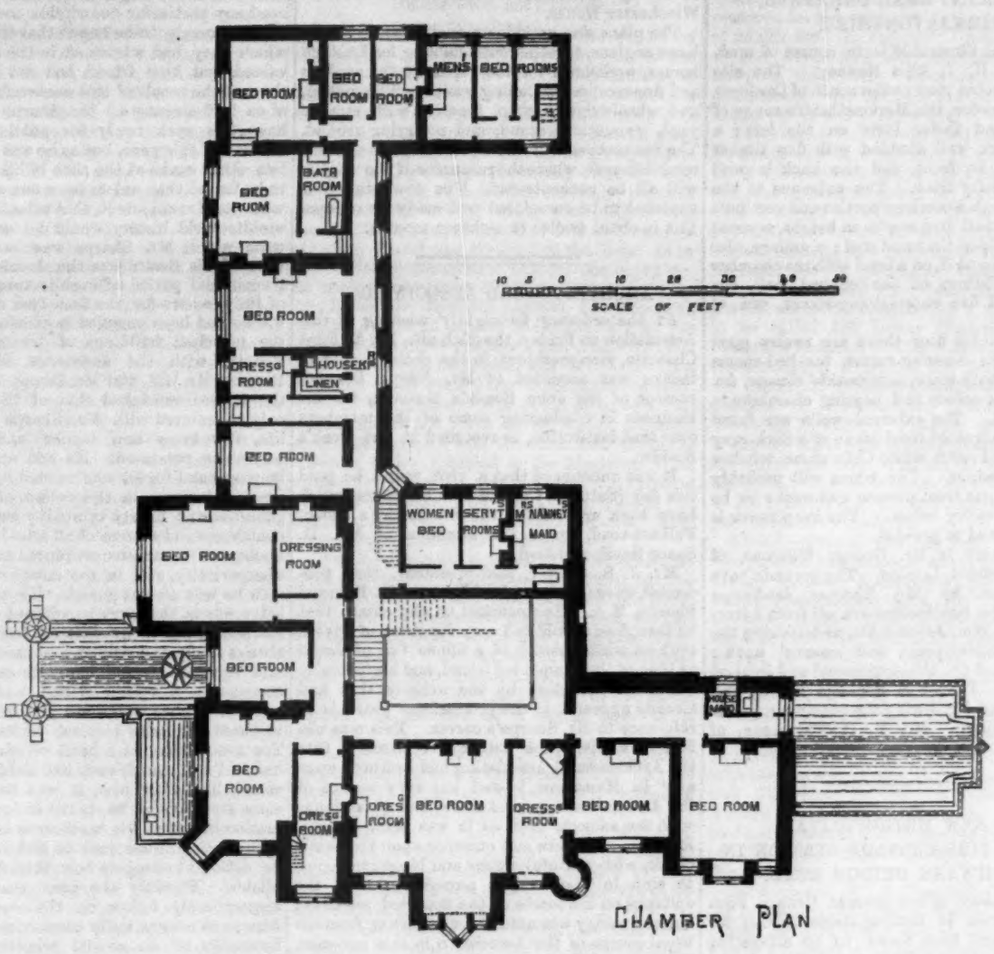
Returning to the right-hand side of the amphitheatre of ground presented in our illustration, there are two good sites on the summit of the ridge,—one of four acres and a half, the other six acres and a half. Continuing along this side, as the ground begins to slope, there is a site on which a residence is being erected from the designs of Mr. Richard Armstrong by Mr. J. Garrud, the same builder who had the contract for Mr. Roberts's house.

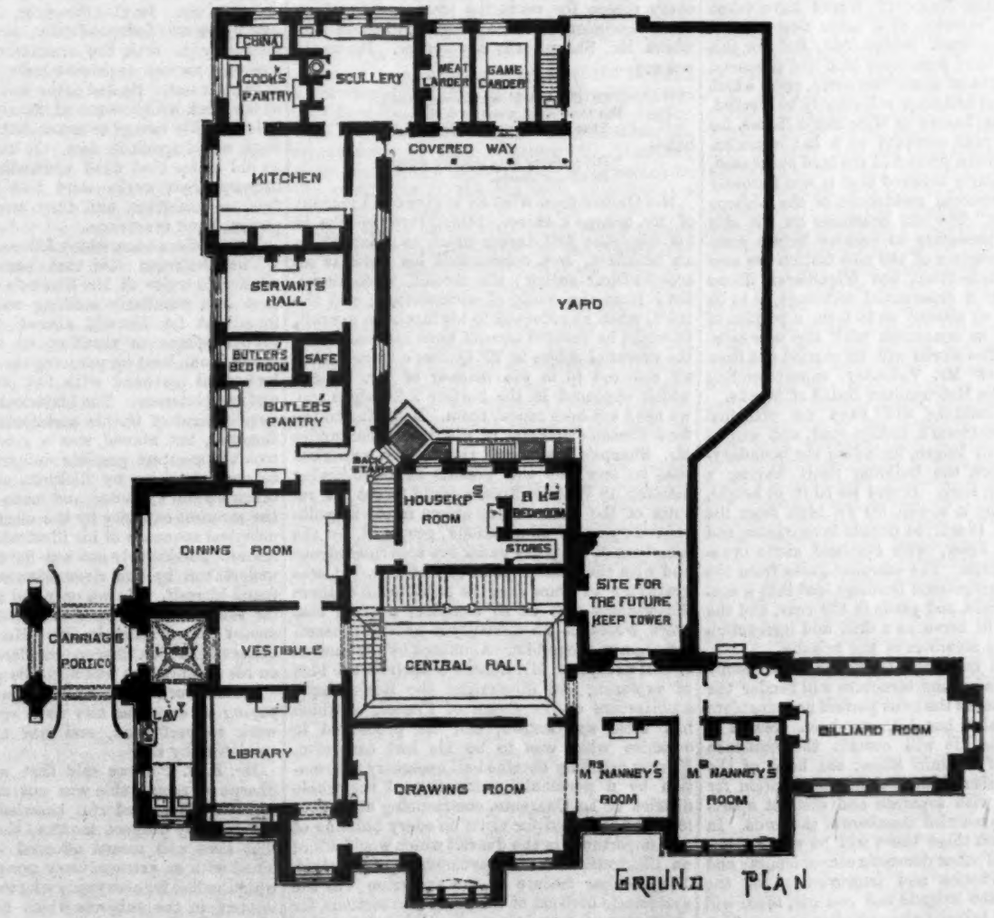
The entrance-gate piers and agent's house were built by Messrs. Dove, Bros.



GWYNFRYN, NEAR CRICCIETH, CARNARVONSHIRE.—MR. GEORGE WILLIAMS, ARCHITECT.







GWYNFRYN, CARNARVONSHIRE.

GWYNFRYN: NEAR CRICCIETH, CARNARVONSHIRE.

THE mansion illustrated is in course of erection for Mr. H. J. Ellis Nanney. The site commands a noble view to the south of Cardigan Bay, with Snowdon, the Merionethshire range of mountains, and Cader Idris on the left; a handsome park well studded with fine timber stretches out in front, and the back is well sheltered by lofty trees. The entrance to the house is through a carriage portico and vestibule to a central hall two stories in height, covered with an oak open-timbered roof; a gallery, also of oak, runs round it, on a level with the chamber floor. The fittings af the central hall, the vestibule, and five entertaining-rooms, are of oak.

On the chamber floor there are twelve good bed-rooms, five dressing-rooms, ten bed-rooms for servants, bath-room, housemaids' closets, &c. Wine and beer cellars and heating chambers in the basement. The external walls are faced with hammer-dressed local stone of a dark-grey colour, relieved with white Cefn stone window and door dressings. The house will probably be lighted by gas from private gas-works to be erected in a valley below. The keep tower is not to be erected at present.

The architect is Mr. George Williams, of Buckingham-street, London. The grounds have been laid out by Mr. Thomas, landscape gardener. The contractors are all from Liverpool; Messrs. Wm. Jones & Co. undertaking the excavators', bricklayers', and masons' work; Messrs. Haigh & Co. the carpenters' and joiners' work; Messrs. Tanner & Son the slating and plastering; and Mr. Ewing the plumbing, painting, and glazing. Mr. T. P. Thompson, of London, is clerk of works.

THE NEW METROPOLITAN CENTRAL FIRE-BRIGADE STATION IN SOUTHWARK BRIDGE ROAD.

IN consequence of the present Central Fire-Brigade Station in Watling-street having for some time past been found to be altogether inadequate to the requirements of the brigade, the Metropolitan Board of Works have taken steps for the erection of a large new central station in Southwark Bridge-road, and for this purpose they have purchased land and property, covering an area of about two acres, upon which the new station buildings will shortly be erected. An old building, known as Winchester House, for several years past occupied as a hat manufactory, stands upon a portion of the land purchased, and it is popularly believed that it was formerly one of the episcopal residences of the bishops of Winchester. The old buildings on the site which it is necessary to remove before commencing the erection of the new station are now in course of demolition, but Winchester House itself, which is a substantial structure, is to be retained, and so altered as to form a portion of the buildings in connexion with the new establishment. The works will be carried out from the designs of Mr. Vulliamy, superintending architect to the Metropolitan Board of Works.

The new building will have its principal frontage to Southwark Bridge-road, and will be about 110 ft. in length, including the boundary-wall and gates, the building itself having a frontage 60 ft. long. It will be 70 ft. in height, surmounted by a tower, 80 ft. high from the ground line. It will be Gothic in character, and built of red brick, with Portland stone ornamental dressings. The entrance-gates from the Southwark Bridge-road frontage lead into a spacious quadrangle, and yards in the rear, and the quadrangle will serve as a drill and instruction ground for the members of the brigade.

The several buildings, offices, and apartments in connexion with the structure will render the new establishment the most perfect and complete of its kind which has hitherto been erected in the metropolis. It will contain the residence and offices of Captain Shaw, the head of the brigade, and also residential accommodation for fifty firemen, with separate and distinct apartments for the married members of the force. In connexion with these there will be washhouses, laundries, and other domestic conveniences; and for the instruction and improvement of the members of the brigade and recruits, there will likewise be a school-room and class-rooms. This accommodation, as well as the residence and offices of the head of the brigade, will be provided by the internal alterations made in Winchester House.

The plans also provide an engine-house for six large engines, together with stabling for fourteen horses, workshops for the repair of the engines and fire-escapes, including smithy, fitting-shop, and wheelwright's shop, together with storage yard, recreation-ground, and a drying-ground. The fire-escapes will likewise be kept at the new establishment, where the resources of the brigade will all be concentrated. The new station is expected to be completed and ready for occupation in about twelve or eighteen months.

ARCHITECTURAL ASSOCIATION.

AT the ordinary fortnightly meeting of this Association on Friday, the 25th ult., Mr. S. Flint Clarkson, vice-president, in the chair, a vote of thanks was accorded to Mr. Joseph Bonomi, curator of Sir John Soane's Museum, for his kindness in conducting some of the members over that institution, as recorded in last week's *Builder*.

It was announced that a visit would be paid this day (Saturday) to the new buildings which have been erected for the St. George's Union, Fulham-road, under the direction of Mr. H. Saxon Snell, architect.

Mr. J. S. Quilter, past-president, then proceeded to read a memoir of the late Mr. Edmund Sharpe, M.A. He remarked at the outset that he feared he should fall very far short of giving even an outline sketch of a life so full of detail as that of their lamented friend, and his difficulty had been increased by the articles that had already appeared in the professional journals in reference to Mr. Sharpe's career. This was the first time, within the author's recollection, that the Architectural Association had ventured upon an "In Memoriam,"—and the very nature of the Association appeared somewhat at variance with the subject, even as it was most difficult for those who were just entering upon the battle of life, with youthful vigour and blooming hopes, to stop in their eager pursuit to read the epitaphs on the tombs of the departed warriors; but no apology was needed for departing from the usual course of the Association in this instance. The name of Mr. Sharpe afforded the Association every reason for venturing upon a duty which otherwise belonged more naturally to those with whom Mr. Sharpe was a compeer. He would not say—

> "God's ordinance,
> Of Death is blown in every wind,
> For that is not a common chance
> That takes away a noble mind,"—

but—

> "His memory long will live alone
> In all our hearts."

Mr. Quilter than went on to give some account of Mr. Sharpe's career, taking three epochs in his life,—the first during which he practised as an architect, and commenced his work as an architectural author; the second, when he retired from the study of architecture; and the third, when he returned to his favourite pursuit, to which he devoted himself until his death. As the essential points in Mr. Quilter's memoir were all referred to in the memoir of Mr. Sharpe which appeared in the *Builder* a fortnight ago, we need not here repeat them. Referring to the first French excursion of the Association under Mr. Sharpe's guidance, the author remarked that no one who was present at the following meeting in Willis's Rooms could forget the results of the excursion as shown in the magnificent display of illustrations prepared by the members of the party under the superintendence and with the assistance of Mr. Sharpe. It was gratifying to know that the publication of these illustrations was in so complete a state that there would be no difficulty in shortly presenting them to the public. Animated by the success of this excursion, Mr. Sharpe conceived the idea of exploring and illustrating the Romanesque architecture of the South of France, of which but little was known, and he proceeded to organise what was to be his last excursion. Having carefully obtained all necessary information by a personal examination of the whole district of La Charente, commencing at Angoulême, he arranged for visits to every building of any importance in the district which would afford an illustration of the development of the style. The peculiar feature of the excursion was the systematic division of the party into sections, for obtaining as complete a record of each building as was possible in the limited time available. The successful result of this admirable plan was too recently* brought before the Association to need any particular description now, but it was most sincerely to be hoped that the sudden loss which they had sustained in the death of their valued and kind friend had not also deprived them of the result of this successful termination of so bold a venture. Mr. Sharpe had hoped to have this work ready for publication by the autumn of this year, but as he was engaged upon two other works at the time of his death, it was to be feared that, unless some one could be found who would complete it, this valuable addition to architectural history would be lost. The work upon which Mr. Sharpe was engaged at the time of his death was the development of the transitional period of architecture in the north of Italy, where for the last two months of his life he had been engaged in carefully measuring the principal buildings of Lucca, Pavia, and Pistoja, with the assistance of Mr. Talbot Browne, Mr. Gill, and Mr. Deane. In conclusion, the author remarked that of those who were only acquainted with Mr. Sharpe in his public life, few knew how tender and sensitive a nature he possessed. He had always a ready helping hand for all who needed it, and took the greatest interest in the welfare of others. His generous and hearty sympathy won for him the confidence and esteem of all who knew him. His unobtrusive character prevented any assumption of superiority, and in the company of younger men he was always genial. His superior knowledge was at their service without dogmatism or patronage, and if he differed from any he was always ready and willing to hear what could be said against his opinion. He was a pleasant companion, a valued friend, and an earnest worker. Those who knew him felt his loss, and to those who knew him not the loss was greater. The Association, as a band of earnest workers, had lost a valued friend, and although his works would live after him, it was to be hoped that some steps would be taken to indicate the estimation in which his memory was held and the appreciation of the work he had done. It would be difficult to suggest how this could be accomplished. Possibly the plan that would most appropriately follow up the work which Mr. Sharpe so energetically commenced would be the formation of an annual scholarship to assist students in their studies of English and foreign architecture. In this, however, the Association could not act independently, and it would be necessary to seek the assistance of the other societies as well as private individuals, in order to carry it out. He had given but a brief outline of the work which required nearly fifty years of indefatigable energy to accomplish. Mr. Sharpe's work would speak for him. It had been said by an old writer that dead counsellors were best, because their works were free from interest, fear, or ambition, and they were heard with patience and reverence.

In the discussion which followed,

The Chairman said that among the many admirable traits of Mr. Sharpe's character, one that was peculiarly striking was that, having found out for himself, almost intuitively, his proper sphere or vocation, he thoroughly followed it out, bent on pursuing the work to which he had set his hand with the utmost diligence and completeness. The historical aspect of the development of Gothic architecture, not only in England, but abroad, was a study in which he took the greatest possible delight. This study, as put into form by Rickman and others, was taken up and extended, and made clear to almost the meanest capacity by the clearness and chronological sequence of his illustrations. He found himself particularly cut out for the task he had undertaken by the circumstances in which he found himself. He not only had a natural liking for the work, but he was blessed with ample means for carrying it out. He (the speaker) believed that Mr. Sharpe considered that the loss on his publications was upwards of 200*l.* a year. "Architectural Parallels" had just succeeded in paying its expenses two years ago. He did his work to perfection, and was thus worthy of emulation by all.

Mr. F. C. Penrose said that what made Mr. Sharpe so remarkable was not one quality, but several. The wonderful knowledge that he had acquired by diligent inquiry, the opportunities that time and means afforded him, were combined with an extraordinary power of sympathy which he had for everybody who took the slightest interest in the subjects which he studied. He

* See "Byzantine Architecture and the Architecture of La Charente," in last year's volume of the *Builder*, p. 633.

had a wonderful faculty of imparting instruction to others, and especially was this evidenced in the course of the excursions of the Association. He had, too, a keen sense of humour. It was earnestly to be desired, as Mr. Quilter had intimated, that the drawings made during the French excursions should be published, and he felt certain that those among his pupils,—and they were all his pupils,—would be only too anxious to help in the good work. The few things which he was good enough to ask him (Mr. Penrose) to undertake he would be answerable for, and he trusted that some one would be found to take the editorship of the work. It was greatly to be desired that what was learnt during these excursions should be adequately recorded. The suggestion for the foundation of a scholarship was an excellent one, but this was not of immediate importance. The first thing to be seen to by the Association, in his opinion, was to complete the record of Mr. Sharpe's excursions. He begged to move a vote of thanks to Mr. Quilter for his memoir.

Mr. H. H. Statham, in seconding the motion, said that those who, like the members of the Association, had known Mr. Sharpe of late years, had known him mostly as an archæologist; for of late years he had given up professional practice, and taken to study. But he differed from many other archæologists in that he was besides a thoroughly practical business man. The utmost system and method were shown in his publications, down even to the minutest details. A great many archæological works were given to the world, put together with such want of methodical arrangement as greatly to detract from the usefulness of the valuable information which they contained. Mr. Sharpe's well-known little book, "The Seven Periods of Gothic Architecture," was calculated to make plainer to non-professional readers than probably any other book what were the prevailing characteristics of our national architecture at various periods. While he was a very devoted student of ancient Mediæval architecture, he was not a mere Mediæval dreamer. Nor was he a bigoted Mediævalist, seeing beauty or excellence in only one phase or period. Indeed, he always looked upon the study of Gothic as a means of applying it to modern buildings. He was fond of drawing special attention to variations in old buildings, with the object of showing how wide was the scope for variety in buildings erected in any one style. He was a completely wide-awake man of the world, living in his own time, though studying the architecture of past times. One of his great practical achievements was the application of terra-cotta to church architecture. In studying what was old, he ever kept before him the light of the time in which he lived.

Mr. Phené Spiers, in supporting the motion, said he believed that the completion and publication of the record of the excursion to La Charente would be the one testimonial to his memory which Mr. Sharpe would desire to be carried out if he could be consulted in the matter. He had, in fact, already promised to put down 100*l.* as a guarantee fund towards defraying any deficit. The suggested scholarship was scarcely a matter which the Association could initiate unaided, but probably the Institute (which benefited so largely by Mr. Sharpe's munificence) and other societies and private individuals could be induced to lend their aid.

The motion having been put and carried,

Mr. Phéne Spiers alluded in feeling and appreciative terms to the loss which architecture and art had sustained by the death of Sir Digby Wyatt.

Mr. Aston Webb then read a paper on "The Ecclesiastical Architecture of Suffolk," which will be found on another page.

A brief discussion ensued, in which the Chairman and Messrs. Quilter, Phené Spiers, H. H. Statham, E. W. Piper, and T. Blashill took part, and the meeting terminated.

A Monolith.—I have been to view at Messrs. Brindley & Farmer's a large "stick" of Westmoreland shap granite, 25 ft. long, 3 ft. 6 in. by 3 ft. 3 in.; weight 18 tons. It is supposed to be the longest stick ever brought into London. Messrs. Maudslay, the eminent engineers, lent their strongest iron trolley for its conveyance from Camden Station (night time). During its progress an idea got among the onlookers that this was Cleopatra's Needle. A shopkeeper was heard to say that he was glad that he had lived to see it; he knew it in a moment, its history, past, present, and future!—R.T.

DRAINAGE MATTERS.

Esher.—Colonel Cox has issued his report on the inquiry recently held by him as to the drainage of Esher. The Board of Guardians, as the Sanitary Authority, proposed to construct a system of sewers at an estimated inclusive cost of 5,500*l.*, of which 2,587*l.* were for sewers, manholes, &c. The sewage was to be pumped into tanks, having been previously mixed with sulphate of lime, as is used at Coventry, the solid portion of the sewage being precipitated into tanks, and the effluent passed over and through six acres of land, and thence into the Mole. As to the merits of this scheme, Colonel Cox says that, as usual, there was a direct conflict of opinion. Mr. Birch, Mr. Baldwin Latham, Mr. Robinson, and Mr. Mellis all stated their opinion that the works would prove sufficient, and create no nuisance, Sir Joseph Bazalgette and Mr. McDougall, however, being equally convinced to the contrary. Colonel Cox thinks that it would be more to the advantage of the place to be united for main sewerage purposes with the other districts in the Thames valley specified in the Hampton Wick application than to proceed with the present separate scheme, and upon this ground he recommends that the sanction of the Local Government Board be withheld.

Frome.—A special meeting of the Rivers Pollution Prevention Committee, appointed by the Local Board, has been held, at which Mr. Stow, the surveyor, presented his plans and scheme for an intercepting sewer and irrigation works for the town. The total length of the proposed sewer is two and three-quarter miles 200 yards, from the starting-point at Lower Keyford to the outflow. It provides for a fall of upwards of 100 ft.

Newbury.—Mr. Lemon, the borough surveyor of Southampton, has prepared plans for the drainage of Newbury and district, including Speenhamland and Greenham.

Boston.—Sir J. Hawkshaw, C.E., and Mr. Harcourt have been in Boston, making a survey, &c., of the river Witham, with a view of preparing a report on the drainage of the same for the Witham Commissioners.

Omagh.—The Omagh Board of Guardians, acting as the sanitary authority, have resolved: "That Mr. French be requested to report as to the several main sewers of the town of Omagh, and advise this Board as to the proper steps to be taken in relation to the same."

Howden.—At a recent meeting of the Howden Rural Sanitary Authority, a communication was read from the Local Government Board stating that they had had under consideration the report made by their inspector, Mr. Harrison, after the inquiry held by him with regard to the application of the Sanitary Authority for the Board's sanction to borrow 4,000*l.* for sewage works at Howden. The Board concur in the objections expressed by Mr. Harrison to the scheme submitted by the Sanitary Authority, and request that it shall be reconsidered as early as practicable. Mr. Harrison, in his report, says the real difficulty to be met is as to the system of outfall. Mr. Johnson, the engineer, proposes to concentrate his system of sewers to one point, to clarify the sewage in tanks, and to discharge the effluent water by Bishop's Clough into the Ouse. Mr. Harrison is in favour of two or three outfalls.

Longtown.—At the last meeting of the Longtown Rural Sanitary Authority, a letter was read from the Local Government Board refusing to sanction a loan of 500*l.* for the sewerage of Longtown, on the ground that Mr. Harrison, the inspector to the Board, had reported adversely to the plans submitted to him.

Hounslow.—Major Tulloch, R.E., inspector to the Local Government Board, has held an inquiry with respect to an application made by the Heston and Isleworth Local Board for a provisional order to acquire certain land at Isleworth for the disposal of sewage, according to plans prepared by Mr. Moore, C.E. The area of land proposed to be taken was 8½ acres, and it was intended to deal with the sewage on the A B C or some kindred principle. The cost was estimated at 30,000*l.*

Maldon.—The Maldon Town Council are so well satisfied with the sanitary condition of the town that they have carried, by six votes to four, the following resolution:—"That this council, having in view the good sanitary condition of the town and the low rate of mortality that exists and has existed for several years past, is of opinion that the present system of drainage should not be disturbed, but that everything should be done consistent with it in order to preserve for the town the present high standard of health that it enjoys." According to one of the councillors who opposed the motion, however, they have, "comparatively speaking, no drainage" in Maldon, except the surface-drains put in many years ago.

The Thames Valley.—In February last Colonel Ponsonby Cox held an inquiry on behalf of the Local Government Board respecting an application from the Local Board of Hampton Wick to form a united district for the carrying out of a system of sewerage for certain districts named. Colonel Cox has now reported in favour of combination, and in pursuance thereof the Local Government Board have determined to issue a provisional order constituting a united district, to be called the Lower Thames Valley Main Sewerage Scheme. The districts affected are the borough of Kingston, the Surbiton district, the parish of Richmond, the local government districts of Twickenham, Teddington, Hamcommon, Brentford, Heston, and Isleworth, Hampton Wick, New Malden, East Mouksey, and the rural sanitary districts of Richmond and Kingston. The population of the district was in 1871 nearly 70,000, and the rateable value just over half a million.

Slough.—Colonel Cox has held an inquiry at Slough with reference to an application by the Slough Sanitary Authority to put in force the Lands Consolidation Acts, for the purpose of acquiring certain lands for the sewage works of the district. The land under consideration belonged to Sir C. J. Palmer, and Mr. R. B. Grantham, C.E., engineer to the Sanitary Authority, gave evidence in favour of it.

Sevenoaks.—The Sevenoaks Local Board have resolved to instruct their engineer, Mr. Hennell, to make a survey and estimate for a sewer to take the sewage of the Sevenoaks Urban Sanitary Authority, to join the West Kent Main Sewage Works at Dartford, the sewer to be made of sufficient size to receive the drainage of the Sevenoaks Rural Sanitary Authority from Westerham.

Basingstoke.—Mr. J. Thornhill Harrison, C.E., one of the inspectors for the Local Government Board, has held an inquiry at Basingstoke relative to a scheme of sewage disposal put forward by the Urban Sanitary Authority through Mr. Rowell, C.E. In the course of the inquiry, Mr. Lemon, C.E., was examined by Mr. Bazalgette as to the working expenses that would be necessitated if it were decided to adopt the Crockford site. He said sixty acres,—one to every 100 persons,—would be needed, and would cost 3,600*l.*; about 3,000*l.* would be required to prepare the land; the cost of an iron main, the most expensive kind, would be 3,000*l.*; the pumping station, engines, and buildings, 3,400*l.*; the two tanks, 960*l.*; and the internal sewerage of the town, 4,664*l.*; making a total of 18,624*l.* Allowing for contingencies, he was of opinion that 20,000*l.* would more than cover the total cost. Mr. Bailey Denton stated, in answer to Sir N. Rycroft, that if the Basing-road site were irrigated as proposed, it could not fail to be prejudicial to the health of the workhouse inmates, and if effluent water were allowed to flow into the Loddon, the water would be rendered quite unfit for the Basing people to drink or use. At the suggestion of the inspector, a consultation took place between Lord Bolton's agents and legal representatives, as to whether a better site could not be offered, which resulted in the offer of a piece of land known as Hill-side, situated between Chineham and Basing, and between the Great Western and South-Western Railways. This land, which has a subsoil of chalk 70 ft. or 80 ft. deep, his lordship offered at 100*l.* an acre. Mr. Bailey Denton and Mr. Lemon declared, without any hesitation, that the last-named site was by far the best and cheapest that had been named, and that the town could be effectually drained for about 14,000*l.*, including the purchase of thirteen acres of land at the price named.

Birmingham.—An inquiry which has already lasted some days is now being held at Birmingham before Mr. Harrison with reference to the advisability of forming all or part of the following districts, viz., the districts of the borough of Birmingham and the Improvement Commissioners of West Bromwich, the Local Government Districts of Aston Manor, Balsall-heath, Handsworth, Harborne, Saltley, and Smethwick; and the Rural Districts of the Aston, King's Norton, and West Bromwich Unions, into a united district, for the purpose of carrying into effect a system of sewerage for the use of all such

districts, and for other purposes of the Public Health Act, 1875. Mr. Dugdale appeared on behalf of the Corporation, and explained at considerable length the necessity that had arisen for a united drainage scheme such as that proposed, and said it was intended to deal with the area by means of intercepting sewers, to be constructed at the expense of the districts from which the sewage was taken. Evidence was then called on behalf of the promoters, and Mr. Alderman Avery stated that if the amount to be contributed by each district were fixed in proportion to the rateable value of property, Birmingham would contribute 13*l.* out of every 16*l.* raised.

SEWAGE PURIFICATION.

Coventry.—On the 5th ult., the Coventry sewage works were handed over to the Rivers Purification Association, who have acquired the original and recent patents for the Coventry process, and of Latham's Extractor for the removal of solids from the liquid. One of the conditions of the agreement between the Association and the corporation is, that each body is to receive half of the receipts from the sale of manure. Considerable quantities of this sewage manure have been tried by various parties in the neighbourhood, who, it is stated, have approved of it.

Trowbridge.—The drainage committee, to whom the subject was referred by the Local Board, have met and decided to recommend to the consideration of the Board the plan of Mr. A. W. Estridge, the principal features of which are large tanks, into which it is proposed to pump the sewage, and then to deodorise and precipitate it.

SANITARY CONDITION OF MADRAS.

DR. H. STANBROUGH, Special Health Officer, has reported to the Government, that the Special Health Department has still an uphill duty to perform, for the Municipality has to fight against poverty, overcrowding, improvidence, and all the evils which beget and intensify contagious disease. There has been a steady improvement in the cleanliness of the streets and parcherries, but if there be any neglect in inspecting these places they speedily become as dirty as ever. He says he considers small-pox to emanate from the crowding together, the filthy habits of the natives, and from the dirt and decomposing fœcal and animal matter lying about everywhere. The health of Madras would be much improved if the numerous collection of crowded dens, called parcherries, were demolished; they are incurably defective, and interfere with the ventilation of other places. Spots should be selected in less crowded thoroughfares for parcherries, and the poor segregated beyond the city. He does not see his way to successfully combat this frightful mortality, or increase the security of infantile life, unless some sort of provision be made for housing the poorer classes, for their present dwellings are unfit for human habitations. He does not find so much fault with Cox's Parcherry in Poodoopet, or the Tinnevelly Settlement in Royapuram. They only require supervision and drainage, but he refers to the smaller description of parcherries. Take for instance the one in Moore-street, a densely-crowded and most unwholesome place, containing 200 or 300 persons crowded in about one quarter of an acre of ground without water-drainage, or latrines, the ground always in a state of moisture and filth, and refuse in every corner. Can we expect such a place to be healthy? Madras has hundreds of such places. They are all private property, and the ground-rent of a hut is about 2 annas a month. In fact, there is such an utter disregard of sanitary precautions that it is only surprising that the present epidemic has not produced more deaths. The main sewers of Madras are a source of danger; they cannot be flushed, and they are not ventilated. The one running to the north is blocked up with sewage. The water-supply is everywhere deficient and not of good quality. These statements are confirmed on all hands.

The Committee of the City Carlton Club, which is at present situated in King William-street and Abchurch-lane, have just procured, on advantageous terms, according to the *City Press*, a site for a new club-house in Sherborne-lane, King William-street, on a building lease from the Goldsmiths' Company.

SUGGESTED ENCLOSURE OF THE ALBERT MEMORIAL.

WE have received several letters objecting to the erection of the suggested glass and iron structure in Hyde Park. Mr. Cave Thomas forwards copy of a letter he has addressed to Sir Thos. Biddulph proposing instead "that a dome of glass of fine proportions should be held aloft by a columniation of architectural beauty, having main and subsidiary openings through which the Memorial would be seen from the outside. I would further suggest that this dome, with the Memorial beneath it, should form the centre of an English Walhalla, from which architectural vistas should open, decorated with mural paintings illustrating English history and statues of our great men."

We have already expressed our conviction that neither the Office of Works nor public opinion would ever permit the erection of a permanent structure in Hyde Park. We, therefore, do not think it necessary to print the letters of objectors.

PROGRESS OF THE LINCOLN'S INN IMPROVEMENTS.

THE rebuilding of the several sets of chambers in Lincoln's-inn, from the designs of Sir Gilbert Scott, which has been gradually progressing in sectional blocks during the last two or three years, is now so far advanced that the western blocks immediately adjacent to the gardens are now almost finished, and those portions having one of their main frontages to Chancery-lane, by which they are bounded on the east, have just been commenced. The Chancery-lane elevation of the new buildings, when finished, will extend in a southerly direction from Crown-office-buildings to a point some distance beyond the ancient gateway entrance from the lane to the different Courts in Lincoln's-inn. The new street frontage will be more than 200 ft. in length, and the substitution of the new Gothic elevation for the present old dull and gloomy-looking frontage will impart a greatly improved architectural appearance to the west side of Chancery-lane, which, it may be observed, is likewise undergoing other improvements by the erection of several new buildings on the east side of this well-known old thoroughfare. What is to become of the gateway? The block which has just been commenced is that situated at the north boundary. It will have four frontages, generally alike. The south elevation will face Lincoln's-inn Chapel; that to the west overlooks Old-square; the north frontage overlooks Crown Office-buildings; whilst, as already stated, the east elevation faces Chancery-lane. In carrying out the whole of the intended new buildings the Perpendicular style will be adhered to, each block containing five stories, and being about 70 ft. in height, the several elevations terminating with gables. The materials are red brick, Ancaster stone facings, and the slating of pea green. When completed the whole of the buildings belonging to the benchers, including the hall and library, will present a general architectural uniformity. Mr. Shaw, of Earl-street, Westminster, who, with his former partner, Mr. Jackson, has executed those portions of the buildings already completed, is carrying out the works now in progress.

CONGRESS OF THE BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE thirty-fourth Annual Congress of this Association will be held on Monday, Aug. 27th next, and continue for a week or ten days, at Llangollen, Sir Watkin Williams Wynn, bart., M.P., P.C., has become the president of the Association for the year, succeeding to the Earl of Mount-Edgcumbe in that honourable position.

Mr. George R. Wright, F.S.A., Congress Secretary of the Association, has, in conjunction with Capt. R. Massie Taylor, of Tyn Llwyn, Corwen, arranged a good week's work for the members and visitors of the meeting, which will be found to include visits to the following places of interest and antiquity in and around the lovely valleys of the Dee and Clwyd rivers, Valle Crucis and Cymmar abbeys, Castell Dinas Bran, Rhuddlan, Denbigh, and Chirk castles, St. Asaph Cathedral, Gresford, Wrexham, Derwen, Llanridion, Llanderfel, Corwen, Rüg, and other churches, &c. At Llangollen, the arrangements for the comfort of the visitors of the Congress, the excursions by special trains and carriages, the holding of evening meetings at the Assembly-rooms, for reading papers, the free use of which has been granted by the Local Board, will be under the care of the Local Council, of which body, Mr. S. Gregson Fell and Capt. Best are honorary secretaries.

The Prince of Wales has consented to be the patron.

THE ROMAN WALL.

A.D. 1873, when in the north of England viewing ancient remains, I inspected much of this relic described by the Rev. J. C. Bruce, and other authors. Venerable Bede, A.D. 731, described the wall as being 8 ft. broad, 12 ft. high, in a straight line from east to west. St. Gildas, the monk, previously stated that the Romans, at the public and private expense, joining to themselves the assistance of the miserable inhabitants, built a wall, different from the former, and of the same structure as walls generally, from sea to sea, according to their usual manner of building along, by some cities that had been contrived there by chance, from fear of their enemies. The Anglo-Saxon chronicle alleges,—"Severus succeeded to the empire, A.D. 188, and he went with an army into Britain, and subdued a great part of the island by battle; and then for the protection of the Britons he built a rampart of turf and a broad wall thereon from sea to sea. Ethelwerd, the most ancient British writer, as Camden stated, added, with towers and forts, which he called Fossa Severia."

The stations, according to Bruce, were:—No. 1, Segedunum, or Wallsend; (2) Pons Ælii, or Newcastle-upon-Tyne; (3) Condercum, or Benwell Hill; (4) Vindobala, or Rutchester; (5) Hunnum, or Halton Chesters; (6) Cilurnum, or Walwick Chesters; (7) Procolitia, or Carrawborough; (8) Borcovicus, or Housesteads,—Stukeley's Tadmor of Britain. This is the most interesting remaining station. (9) Vindolana, or Chesterholme; (10) Æsica, or Great Chesters; (11) Magna, or Caervorran; (12) Amboglanna, or Burdoswald; (13) Petriana, or Walton,—Chester, or Catsheads; (14) Aballaba, or Stanwicks; (15) Congavata, or Burgh; (16) Axelodunum, or Drumburgh, otherwise Drumbrigh; (17) Galvosentis, or Bowness. Ancient maps and Leland (1539) describe this relic as the Picts' Wall. Some authors allege that Hadrian commenced, but that Severus repaired or completed it (Bruce's "Roman Wall," 3rd ed. p. 385). This author states the work consisted of a stone wall, with ditch on the north side; of a vallum, or earth wall, south of the stone wall. Stations, castles, watch-towers, and roads, completed the work. The length from Wallsend to Bowness was 73½ English miles, according to Bruce. The earth wall seems to have been about six miles less in length, extending from Newcastle to Dykesfield. The Castella, or mile-castles, were quadrangular fortresses, erected one Roman mile from each other, being about 60 ft. square in size. Near Housesteads, and at Castle Nick, I saw fair specimens. At Harehill, near Naworth, I saw the fragment, 9 ft. 8 in. high, mentioned in Warburton's "Vallum Romanum," 4to., A.D. 1753, being, with a trifling exception, between Bowness and Port Carlisle, the sole remains of the wall westward. An author, Jenkinson, believes that the whole works belong to the reign of Hadrian, for most of the inscribed slabs and altars at the stations and castles on the wall belong to this reign, and most of the discoloured coins are those of Hadrian. This author alludes to a small portion of the wall extant between Bowness and Port Carlisle, and he thinks that the vallum was continued to Bowness. He mentions "pieces of wall in the hedge, 5 ft. high," at Craggle, west of Hare Hill, where the 9 ft. 10 in. piece, seen by Hutton, remains, and "a fine specimen of the wall in the vicarage garden at Gilsland. He adds, "for about 500 yards, close to the road at Berdoswald westward, the wall, 7 ft. broad and 7 ft. high," is preserved, as I saw it during my visit. The wall at Portross Burn enters Northumberland. Its course may be traced on the 1 in. to a mile, and still more plainly on the 6-in. Ordnance maps for Cumberland and Northumberland. Bruce, Hutton, and Jenkinson show its course minutely in their works. I walked from Carvoran on or along the side of the wall over high hills to Housesteads, by Cawfield Mile castle, twenty yards by eighteen yards, with walls 7 ft. thick and 4 ft. to 5 ft. high, having gateways in the centres of the north and south walls. At Winshields, 1,230

above the sea, I observed an extensive prospect towards the north. Here is the extreme altitude. At Peel Crag, and a mile westward, I passed mile castles near the ruins of Burcovicus,—relics "before any existing buildings were erected in Britain." Eastward are few traces of the wall; but the north ditch, vallum, and relics of mile castles are visible at various places. Watling-street is stated to have crossed the line of the wall. Pieces of it are extant at Heddon for some yards, at Dean House, two miles east, and at Denton Burn, three miles and a half from Newcastle,—"eight yards long and 3 ft. or 4 ft. high, enclosed by wooden railing." At Rutchester I saw the stone cistern, or sepulchre; and at Burdoswald, the extensive remains of the station. In Bruce's "Roman Wall," p. 223, and on the 6-in. Ordnance map, the unique Roman milestone at Little Chesters, seen by Stukeley, 1725, is marked, being 6 ft. high and 22 in. in diameter. For a further description of the wall see Bruce's "Wallet Book," Maclaughlen's folio work, Brand's "Hist. of Newcastle," Gough's "Camden's Brit.," Horsley's "Brit. Romana," Hutton's "Roman Wall," and Mackenzie's "View of Northumberland," vol. i., p. 193, A.D. 1825. When returning from Newcastle to Gilsland, having seen its camp-cross and castle, I encountered the mounds and maiden way, described and planned by the late Rev. Edward Maughan, in the "Archæological Journal," vol. ii. I found it near Spade Adam; and for several miles northwards Mr. M. traces this road from Burdoswald to Castleton, in Scotland.

CHR. COOKE.

OPENING OF THE CAPPOQUIN CONVENT NEW INDUSTRIAL SCHOOLS.

ON the 8th of May, in the midst of the unrivalled scenery of the Blackwater, the above institution, under the management of the ladies of the Convent of Mercy, at Cappoquin, was inaugurated by a public demonstration. These schools closely adjoin the station-house of the Waterford, Dungarvan, and Lismore Railway, and are situate immediately behind the house and premises previously used as a temporary school and house for a small number of boys. The buildings are T shaped in plan, and are two stories high, the ground-floor being devoted to schools and workroom, dining-hall, large and commodious bathroom and lavatories, kitchen, scullery, pantries, &c.; the first floor to dormitories, superintendent's room, granaries, clothes-room, &c. The elevation is plain and substantial. The under-sides of all the floors and the roofs of the dormitories are formed of open timber work, and varnished so as to show the grain of the wood. The dormitory is some 70 ft. long by 26 ft. wide. The designs for the buildings were supplied by Mr. Matthias T. O'Keeffe, of Cork, and the work was executed by Mr. John Sheehan, contractor, and superintended by Mr. Michael Morrissy, both of Cappoquin.

THE DANGER OF BUILDING OVER WORKED-OUT MINES.

CONSIDERABLE alarm was felt by the residents of Westbourne-gardens, Dowanhill, a suburban locality in the west end of Glasgow, owing to the partial subsidence of several tenements on the morning of Sunday, the 13th ult. The houses referred to are four stories in height, all self-contained, and consisting of about ten apartments, with servants' accommodation. In all cases they are occupied by the proprietors. The tenement, which has suffered most is No. 37, occupied by Mr. Collins, but the houses on either side of this have been in some degree affected by the mishap. It seems that a crack had been observed in the wall of Mr. Collins's house on the previous day (Saturday), but this caused no serious apprehension. Early on Sunday morning, however, the servants were alarmed by a series of loud cracking noises, and on examination being made, it was found that a rent, extending from the basement flat to the roof, had taken place. The proprietor being from home, he was immediately apprised of the circumstance by telegraph, all possible precautions being taken in the meantime to prevent more serious results. Of the other dwellings affected, Mr. Jackson's, No. 38, suffered most, and on the following day the furniture was removed to a neighbouring house. It also appeared on the Monday that the buildings generally had sunk to a lower level, and at night the fronts of Nos. 37 and 38 seemed to be in danger of falling forward. The services of Mr. Rankine, C.E., were called into requisition, and that gentleman having examined the building, expressed the opinion that it was erected over a wrought-out mine, the roof of which was perhaps about 20 feet below the surface. No. 37 was probably above a "room," and in its subsidence dragged the neighbouring houses with it. He was of opinion the erection would sink lower still. The whole of the occupants have since removed. The damaged buildings, which are on the south side of the triangle known as the "gardens," have been but recently erected, and some of the adjoining houses are only now being finished. As the property is of a superior kind, and in a fashionable locality, the pecuniary loss alone is serious.

NEW PUBLIC HALLS.

Melksham.—A new public hall, erected at a cost of about 2,000*l.*, has just been presented to the town of Melksham, Wilts, by Miss Fowler, in celebration of the completion of her eightieth year. The hall, which has sitting accommodation for 300 persons, is faced with freestone, and is 40 ft. long by 28 ft. 6 in. wide, and the height of the hall is 19 ft. Mr. Bulgin was the builder.

Newport.—The Blyth Hall, Newport, Dundee, which has been erected by Mrs. Kerr, of Ashbank, in memory of her brothers, Henry, Thomas, and Charles Blyth, was formally opened on the 19th ult. by Provost Robertson. The building will comfortably accommodate about 600 persons. The cost of erection has been about 4,000*l.*

Canterbury.—The new hall which has been built by the Loyal City of Canterbury Lodge of Odd Fellows in Orange-street, Canterbury, has been opened. The building has cost over 2,500*l.* Mr. Wiltshier was the architect, and Mr. Besley the contractor for the work.

Tayport.—The new Temperance Hall at Tayport, Dundee, has been opened. It is a plain and substantial edifice, and was built from plans by Mr. John Bruce, architect, Dundee. A back wing striking out from the west side provides for an ante-room, seated for about fifty people; while the sunk flat below it will serve for the hall-keeper's house. The hall, which measures 60 ft. long by 34 ft. broad, provides ample accommodation for 500 people. The contractors were:—Mason, Mr. David Halley; joiner, Mr. Dowie; slaters, Messrs. Simpson & Son; and plumber, Mr. Murray, Broughty Ferry.

NEW HOSPITALS.

Southport.—The Sanitary Committee of the Town Council of Southport has just erected two hospitals for fever patients on a plot of land two miles away from the Town-hall, to the right-hand side of Churchtown on leaving Southport. The hospitals are each divided into two wards, affording a total accommodation for twenty-four beds, and allowing 1,700 cubic feet of air space to each patient when the beds are full. The various buildings are arranged on the pavilion plan, and the hospitals are placed parallel one to the other about 90 ft. apart, each being 65 ft. long, 24 ft. wide, 10 ft. 6 in. high to eaves, and divided into two wards. Midway between is a building, 30 ft. by 20 ft., containing the surgery, store-room, and kitchen, with a passage in the centre; this communicates, by means of open corridors covered with galvanised corrugated iron roofs, with the hospitals on each side, affording convenient access in all directions. The hospitals have, at the four gables, projections fitted up with hot baths and Heap's patent closets for dry earth. Brick foundations are laid to support the framework of the walls and floors. The sides, ends, divisions, and roofs of the buildings consist of a framework of timber, covered on the outside with galvanised corrugated iron sheets, and on the inside with tongued and grooved boarding, moulds, and skirting, varnished and painted. The design of the arrangement of plan is in accordance with the suggestions of the medical officer of health, Mr. H. H. Vernon, M.D.; and Mr. Crabtree, the borough surveyor, has had the supervision of the entire work during the execution by the contractors, Messrs. Edward T. Bellhouse & Co., engineers, of Manchester.

Grimsby.—The new hospital for Grimsby and neighbourhood was opened by the Countess of Yarborough on the 22nd ult. The building, which has been erected at a cost of 5,000*l.*, has a frontage to the westward, and is designed on the block system; it will, when completed, accommodate upwards of fifty in-door patients. The wards have hollow walls, the windows at each side are taken close up to the ceiling, and fresh air is brought in by tubes and admitted by gratings in the floor, and both these inlets and the foul-air outlets are controlled from the wards, and are perfectly noiseless. The wards are warmed with hot water on the low-pressure system. The walls are faced with the red kiln bricks used in the neighbourhood, and the angles and quoins of the windows are picked out in stock bricks, and Bath stone dressings are also introduced. The style is Domestic Gothic, freely treated, the entrance being finished with a small tower and spirelet. The buildings have been erected under the superintendence of Messrs. Smith & Brodrick, architects, Hull, whose designs were selected in a limited competition, and the entire work has been carried out by Mr. E. Dawson, for Messrs. Logan & Hemingway, contractors, of Grimsby.

STEREOSCOPIC EFFECTS.

MR. W. MATHEWS, of the Royal Fort, Bristol, writes as follows:—

Most persons have become acquainted with a simple and readily-constructed apparatus, by means of which drawings, portraits, or plans may be very closely copied. It consists, in its most primitive form, merely of an upright sheet of glass supported transversely or affixed in a groove upon a flat surface. When it is in use, the drawing which the student purposes to reproduce is placed upon the board, lying immediately before him. Then, looking from left to right, the eye rests upon the glass, in which is seen mirrored an exact image of the thing to be drawn,—imprinted apparently upon the blank sheet, which lies at the student's right hand. By this means he is enabled to obtain an accurate tracing of the portrait or sketch. Now, it will be evident that when the apparatus is efficiently constructed, this duplicate copy of the drawing can be withdrawn for examination at any stage of the work, and may be afterwards carefully replaced and proceeded with. So, too, it will be equally evident that in the instance of copying a *portrait*, the substitution of any other face than the original one would be attended by a falsification of the image, and a consequent destruction of the true identity. At this point, then, the reader may be requested to surmise for himself the arrangements that have been devised for communicating to the image, as presented in the mirror, the utmost possible degree of vividness, and for efficaciously utilising the apparatus as an agent of judicial identification.

These details consist, in the main, of certain accessories for directing a powerful concentration of light upon the portrait, with the employment of a mirror-plate of superior quality and of an especial tint. Thus furnished, it is next necessary that two life-size photographs shall be so arranged under the light and on the reverse sides of the mirror-screen, that the vividly-illuminated features of the one shall be perfectly imaged at the precise angle and point of sight where the other appears. All being satisfactory, an entire novelty awaits the investigator. For, in the event of the photographs being those of the *same person*, and the attitude corresponding, then, *at the precise moment when perfect unison is reached*, one single image starts suddenly into existence, with all of those statuesque effects hitherto deemed peculiar to the stereoscope, and with all the vivid realism of life itself! It will suffice to say that I have not here specified all the paraphernalia requisite to bring about these effects in their most brilliant form; but the general principle will be sufficiently obvious to the intelligent reader.

Ancient Coins.—A discovery of ancient coins has just been made on the estate of Mr. Allen Gilmour, a few miles from Cupar Fife. In draining a portion of land some labourers struck on what appeared to be a boulder, but subsequently was discovered to be a pot. A stone was firmly wedged into its mouth, and on being removed it was found that the vessel was filled with coins, the total number of pieces being 9,000. Most of them have the appearance of a well-worn sixpence, a few the size of a florin, though not quite so thick, and a small number are about the size of a shilling. They are all silver, and so far as has been ascertained, of the twelfth, thirteenth, and fourteenth centuries.

LLANDUDNO PROMENADE PIER.

CIVIL AND MECHANICAL ENGINEERS' SOCIETY.

AT the meeting of this society, held on the 24th ult., the president, Mr. R. M. Bancroft, in the chair, a paper was read on the above-named pier, by Mr. Charles H. Row, illustrated by thirty sheets of general and detail drawings. It was stated that the quantity of materials to be used in this work will be,—600 tons of wrought iron, in lattice-girders, bracing, &c.; average span of girders, 50 ft., with a depth of 4 ft. 2 in.; 450 tons of cast iron, in 162 piles, 12 in. diameter; 50 tons of ditto, in parapets; 5,000 cubic feet of greenheart timber; 4,800 ditto of pitch-pine in flooring; total length of structure, 1,234 ft.; average width between parapets, 25 ft.; total cost, 26,000*l*., equal to, say, 63*l*. 5s. per yard.

The work is being carried out under the direction of the engineers, Messrs. Brunlees & M'Kerrow, their resident being Mr. Herbert Neal; and the contractor, Mr. John Dixon, of Laurence Pountney-hill, London.

The cast-iron piles are driven an average of from 5 ft. to 7 ft. into the ground; and all iron-work painted with Griffith's patent silicate enamel paint.

In the discussion which followed, Messrs. H. Valpy, H. Ellis Hill, W. C. Street, A. Payne, and J. Love took part, and at the close a vote of thanks was given to the author for his paper, which is a valuable addition to the society's records.

FIREPROOF FLOORING.

MR. W. H. COZENS HARDY writes to the *Times* from Letheringsett Hall, Norfolk, as follows, viz.:—"Having had a considerable fire on my premises some years ago, I was much interested in the account you published some weeks back of the fireproof flooring designed by Messrs. Evans & Swain. I have a large malt-house, 40 ft. by 180 ft., which was built about the year 1824, over which is a chamber of the same size for storing barley and malt. The floor was made without any joists, and having resisted the ravages of a large fire on the 1st of April, 1827, it may interest your architectural readers to learn how it was constructed. The building is 40 ft. wide, and strong beams, 6 in. by 15 in., were placed on the brick walls, 7 ft. apart, each beam being supported by two iron-wrought columns; upon these beams 3 in. deals, grooved and tongued, were fastened without any joists. The fire originated in this building, from the spontaneous ignition of high-dried malt, and in less than an hour the whole roof fell upon this floor. Some time elapsed before a fire-engine could be obtained. At length the fire was got under, but continued to burn for some twenty-four hours afterwards. To my astonishment, none of the beams were destroyed, and the floor was scarcely at all injured (only about a dozen small holes having been burnt through), and the floor exists at the present time as strong as it was fifty years ago. I may observe that this floor, though somewhat moist in its construction, was simply made for strength, and without any idea of its being less liable to be destroyed by fire than ordinary floors. I am quite certain that the safety of this floor arose entirely from the 3-in. deals being grooved and tongued, thus preventing the air from getting between the joints and feeding the flames. If a floor on this principle were made with a double thickness of 3-in. deals, tongued with hoop iron, one above the beams and the other under, with concrete between, and with a ceiling of thick plaster, as suggested by Messrs. Evans & Swain, I have no doubt it would resist the action of fire much longer than so-called fireproof buildings, and the cost would be very trifling. I shall be happy to show my malt-house to any one who may wish it."

SIR,—We notice in your number for May 19th a letter from a Hungarian engineer, Herr Ladislas Vidéky, commenting on an article in the *Times* of April 20th, describing the trial of our patent fireproof construction. Will you kindly allow us a small space to reply to his letter.

He states that "our system is no novelty, but has been in use more than two centuries in his country"; but certainly our construction has never, so far as we are aware, been either used in this country or elsewhere, and most decidedly, as far as we are personally concerned, is a *bond fide* invention of our own.

After this statement he proceeds to give a long description of the Hungarian system, which on examination proves to be widely different to ours (though founded on the same theory), and so far from being superior is possessed of many radical defects and disadvantages which ours has not. We believe that Herr Vidéky has not quite understood the method of construction used by us, and this is not to be wondered at if he has only gained his information from a short article in the *Times*, and not from our full descriptive pamphlet (which we have now sent to him). The Hungarians, it appears, construct their floors of round beams, 10 in. or 11 in. diameter, and sawn in half, and then laid close to each other. Now, we act in direct opposition to this, using thin timbers, 2 in. being preferable to 3 in., and by this means the possibility of *shrinkage* is reduced to a minimum, which Herr Vidéky speaks of as being such a drawback to the Hungarian method. The spikes used by us are not so much to overcome the shrinkage of the timber (though, in a measure, they certainly do this), but to bring them all into close proximity, and thus form a solid wood floor, as much for bearing power as for prevention of shrinkage. Herr Vidéky's system of reeds and plaster is just an ordinary lath-and-plaster ceiling, only substituting reeds for laths, as is sometimes done in our own country, where reeds are cheap and easily obtainable, and this can, of course, be just as easily applied to our groundwork of solid timber; but we prefer our system of dovetail keys or nails, as the chance of cracking from shrinkage is materially reduced thereby. The advantage of our key is, that if the wood dovetail shrinks, it separates from the plaster without cracking it, leaving the latter loose as regards the wood-work to which it is attached, and yet securely, being held in its place by the dovetails.

Where Herr Vidéky says,—"I am sure that the flames and smoke, which broke through the experimental flooring at the trial in London, were entirely due to the shrinkage of the joists," he is in error altogether. The smoke only found its way through that portion of our floor which we had purposely left unprotected by plaster, to test the difference between a solid wood ceiling alone, and one protected by plaster. We assert,—and those who were present at the trial will bear us out,—that "no smoke whatever came through the protected portion; what did come through the joints of that part, and which may have been mistaken for smoke, was steam caused by the plaster being green and not properly dry" (the short time, for which we had permission to use the ground having prevented us from giving the plastering as long a time to dry as we could have wished), "when it (the plaster) became heated, steam was formed at the back, and forced its way between the joints in one or two instances blowing out the plaster stopping where the joint was a little wide. We can confidently assert that for four hours at least no smoke found its way through the joints of our protected portion of floor."

Herr Vidéky is certainly right in saying "the upper surface of our floor was not protected at all"; this is one advantage of our system. Nothing is wanted in a building for ordinary purposes; it is only necessary when used for the storage of inflammable goods, and then we introduce on the top of the floor tiles, cement, or stone. We must not trespass on your space further, but conclude by saying we are quite willing to set our system against the Hungarian one advocated in the letter we reply to, and will guarantee that, span for span, ours will carry more weight and stand a far larger amount of fire.

EVANS & SWAIN.

NOTES FROM CHESTER.

Proposed Widening of Northgate-street.—At the quarterly meeting of the Chester Town Council, on the 16th ult., it was resolved, on the motion of Mr. H. T. Brown, "That a special committee be appointed to consider and report upon the necessity of widening Northgate-street from the Cross to the Market, and of improving the access to the Market, and that they be empowered to call in the assistance of professional surveyors, &c., if deemed by them necessary."

School of Art.—The annual distribution of prizes to the students of the Chester School of Art took place on the 16th ult., under the presidency of the Mayor. The hon. sec., Mr. Cottingham, read the report for the past year, which states that the school has been making satisfactory progress, and is at present increasing in numbers and steady attendance. The total number of students who have attended during the year has been 103, being an increase of twenty-two upon the number who attended during the previous year. This increase applied to every class. The financial year shows an increase of receipts from students' fees of 24*l*. over the amount last year. The quality and advancement of the stages of the work done by the students have been superior to that of previous years, and the success at the Government examinations has been very gratifying. Mr. Craister is the head master. The Rev. E. L. Y. Deacle, rector of Northenden, presented the prizes, and gave an interesting address.

DIFFERENCE IN IRON.

SIR,—Can any of your readers tell me the reason why some wrought-iron work rusts and shells off, and some does not?

The iron railing round the Albert Monument, opposite the Town-hall, Manchester, was in a state of decay some few months ago, although it appeared to have been well painted. I have seen wrought-iron nails, bands, &c., on old church doors, quite fresh-looking, and without paint on them (probably worn off). In fact, the house I live in has a lot of old wrought iron about the oak, internally and externally, and it is 130 years old; nearly all of it appears to be sound, except in a few instances.

Is the iron of the present day of inferior quality, or is it burnt up too much in being wrought?

H. T. P.

SURVEYORSHIP ITEMS.

Carlisle.—At the last meeting of the Carlisle Urban Sanitary Authority, the clerk read a letter from Mr. Joseph Johnston, resigning his situation in the surveyor's office, and the question at once arose as to whether the Urban Authority should appoint somebody in his place or let the surveyor do it at his own cost. The surveyor (Mr. McKie) said there was work for four men, and it was hard if he had to find that assistance. He had lost 400*l*. a year dead by taking this appointment. He came to settle among friends, but it was at a dead loss of 400*l*. a year, and at present it was 500*l*. a year loss. They would not find any place of importance where the surveyor found all the assistance. After some further discussion, Mr. Wheatley said:—If Mr. McKie will make an application to the Council for a higher salary I will be prepared to move that he have it and devote his whole time to us. The subject then dropped.

Wolverhampton.—Mr. Anthony Morgan, C.E., borough surveyor, of Wolverhampton for the past twelve years, recently died. At a meeting of the Town Council, on the 14th ult., the General Purposes Committee reported that, having carefully deliberated upon the subject of the appointment of a successor to the late Mr. Morgan, and also as to the necessity of filling the vacancy at as early a date as possible, they felt it imperative, in the interest of the town, to recommend the Council to appoint a gentleman with status and qualifications similar to those possessed by the late borough surveyor, not only because the ordinary duties of the office require a gentleman of high scientific attainments for the efficient performance, but because the artisans' scheme and other important improvements will require the attention of an experienced engineer and surveyor. Under these circumstances the committee recommended that the salary of the surveyor shall be 500*l*. per annum, he finding the necessary staff in his office. The recommendation was adopted.

GAS AND WATER.

UNDER the heading of "Bane and Antidote," in a recent number of the *Builder*, there is a suggestion from M. Ambroise Pétry to connect the water supply to the gas arrangements in theatres, so that in the event of fire water could be turned on instead of gas. This is actually carried out at the Park Theatre, Camden-town, and has already caused some inconvenience, through persons explaining the arrangement, and letting the water into the gas-pipes, which had to be removed before proper light could be obtained.

In the case of a fire, the action of the water would be so localised as to be of very little use, and in the early stages of a fire the absence of light in the dark places about a theatre would be a great source of danger to those who were endeavouring to extinguish it, or to save property.

GAS ENGINEER.

THE PARKS AND PATHS ABOUT THE PALACES.

SIR,—Some operations are in progress, and now perhaps those who direct and give orders may deem it worth while to consider whether it may not be economy to spend a little more on good and sufficient gravel, rather than let the public cut out new tracks to avoid the disagreeable walking which they are expected to perform. That path from Piccadilly, opposite Devonshire House to Buckingham Palace, and the vast acres in front of the said Palace, have been all this winter in a disgraceful state of muddy ridges, and hollows, and swamps, and now dry weather has set in, resulting in the only possible change to dust and gritty rubble, water-carts occasionally only making it sticky and dirty, and there is a perfect fortification of hurdles to drive unfortunate walkers back to the path unless they like the wet grass better. If only a tidy path were made, all that hurdle management might be saved, and the public eased; but no, the thoroughfare is for common people only, and they may grind their boots to shreds, while nice clean paths are kept near the houses where nobody walks, and the parts devoted to horse-riding are far more carefully kept up, though taken from the grass part, which is so woefully reduced from its former extent. Why should all that desert be kept in front of the Palace? It is the most dreary uncomfortable place in all the West End; corners of it harbour rubbish, weeds, and disagreeables, instead of fine trees, shrubs, or good architecture. A fine space spoilt!

H. C.

"20, QUEEN-STREET, MAYFAIR."

SIR,—Permit me to explain, in reference to your notice of my "Side of Dining-room," at the above (Royal Academy), that the doors you criticise form what have been found very convenient cupboards on either side of fireplace, and do not correspond to any doors opposite.

ASTON WEBB.

SOME THOUGHTS ON THE SANITARY ARRANGEMENTS OF DWELLINGS.

SIR,—That a reasonable amount of pains should be taken to perfect the sanitary arrangements of our brick-and-mortar dwelling-houses there can be no manner of doubt. But the perfectly-arranged house which sanitary enthusiasts sigh for does not appear to be practically attainable, and would, if attainable, probably not be desirable. For in that perfectly arranged dwelling alone would there be pure air, and exemption from draughts. Its owner, therefore, would, if it could be realised, be in constant danger of suffering from exposure to the variations of temperature of his outer mansion, the world at large. In this our planetary palace we daily complain of the weather, that its ventilation is not all that we, as sanitary reformers, could desire. There are exceeding draughts in it in the guise of hurricanes, tornadoes, and cyclones, and there are corners where life cannot be sustained, miasmatic regions, &c.

We have been exhorted not to be righteous overmuch, and by a parity of reasoning we ought to come to the conclusion that there is danger in being "sanitary" overmuch. We may overstep a certain moderation in these matters and fare worse; for what greater means of torture could be inflicted upon a human being than to provide him with a house free from draughts, and wherein he should breathe perfectly pure air, if he have to pass two-thirds of his time exposed to the atmosphere, the changes of temperature, and the cold and damp of the outer world?

But there is yet another house with respect to the sanitary arrangements of which we give too little heed,—in which the admirable provisions of nature are times out of number thrown out of gear with the most contemptuous effrontery. I mean the house of flesh and blood,—the dwelling of the soul,—it is the mismanagement of this house which is nine times out of ten the cause of those ailments and diseases which bring it prematurely to dilapidation and destruction. Yet most of these ills are preventible if men and women were only better instructed in the laws of health. But, strange to say, in no subject does there exist a greater degree of ignorance than in that which treats of the proper management of the soul's tenement; and in this ignorance we are too prone to lay our ailments at the door of some mal-arrangement of bricks and mortar.

While discussing the proper construction of the elaborate mansion of brick or stone, we should not forget that there are dwellers in tents, and that these do not fare badly. There are also temporary dwellers under umbrellas; and an umbrella in these pouring times is no despicable shed. Yet it pains one to see grown persons and children on their daily errands, exposed to an incessant downpour, without either a silken or a cotton roof to protect them. Need I state to what results such exposure, and then partial drying in close rooms, lead? Would it then not be a great work of charity to bring about a manufacture of cheap umbrellas? At present, in their cheapest form, umbrellas are too expensive for many poor creatures to obtain. An umbrella in time would often save the greater expenses of hospital and poor-house, and also prevent the loss of many human lives.

W. CAVE THOMAS.

SPANISH CHESTNUT.

SIR,—I should be glad to ask if any of your readers who may be sufficiently acquainted with this timber can send me particulars of any cases in which they certainly know it to have been used in Mediæval carpentry? I find that the belief in its use still exists, and I have had some cases named to me which seem worth investigation. I want evidence rather than tradition, and my inquiry has an important bearing on the durability of this timber. THOS. BLASHILL.

MODES OF BUILDING.

SIR,—Please send all your staff and all your readers to inspect in skeleton, carcasses unplastered, substantial, new (?) brickwork and mortar of basement, party, and foundation walls of unfinished residences between Highbury New Park Hotel and Finsbury Park, Seven Sisters-road, and report fairly without malice thereon. Q.

*** We relegate the duty to the District Surveyor, and shall be glad to have his report.

THE TREES IN KENSINGTON GARDENS.

SIR,—It would appear that occasionally you take up matters that do not always apply to bricks and mortar, and not unfrequently your columns are extended to acts of charity.

You put up houses and build and pick up men. May I ask from you the same benevolence and kindness to help me in finding food and nourishment for those poor old trees in Kensington Gardens?

While trotting over the bare roots, which I do every morning at seven a.m. to procure a cup of that well-known refreshing spring-water, I wonder how it is the young plants are nourished with manure, and the spade used to loosen the earth, while those charming old trees are forsaken, until the roots are as bare as the trunks.

An old castle, an old man, and an old tree deserve the same attention, on the principle of "Do unto others as you would be done by."

ELDRIDGE SPRATT.

SAFETY IN THE MINE.

SIR,—The Rhondda Valley excitement has nearly subsided,—aid and sympathy extended, but no remedy provided. What has happened may re-occur to-morrow; mechanical contrivances can prevent loss and sorrow; gas, fire, water, the exit blocked, hundreds in death's arms are often locked; brave hearts and strong arms will dig, delve, and dive, but next time will they bring five out alive? All admit that prevention is better than cure. Call in Dr. Genius or Dr. Inventor, but the latter is poor. A best-plan competition at once let there be, and the A 1 position is hoped for by me.

I would build a safety retreat on the diving-bell plan; send air, food (liquids and solids) to supply every man; a post-office, too, for transmission of letters: this, and more, can be done for entombed coal-getters. Supplies always come in if markets demand; we stand at "ready" for the word of command. R. T.

COMPETITIONS.

Devonport, Stoke, and Stonehouse High School for Girls.—The Council have selected the design "*Au fait*," by Mr. H. J. Paull, of Manchester, and the building will be proceeded with immediately. There were twenty sets of designs. The intended accommodation is for 250 pupils, including a Kindergarten department.

The Liverpool Eye and Ear Infirmary.—The *Liverpool Journal* says that the plans for the proposed new Eye and Ear Infirmary are now displayed at the Medical Institution, Hope-street. A sub-committee, appointed for the purpose, has been for some time past engaged in examining the drawings, and the award is likely to be made very shortly. The new infirmary will be arranged for the accommodation of eighty patients. Separate wards will be reserved for infectious cases. A certain number of private wards will be reserved for patients whose means are sufficiently large to render them able to contribute a moderate sum for their maintenance and attendance. The competition was limited to local architects. Seven have responded to the invitation. The elevations vary greatly in style and costliness. Four are Gothic or pseudo-Gothic; the remaining three are in that mode of brick-building familiarly known as "Queen Anne." Our contemporary hopes that it will not have to lament another lost opportunity for beautifying as well as benefiting the town, and says that good work and sound art cost little more than jerry-building.

Haddington Memorial to John Knox.—This town is the birthplace of John Knox, the Reformer, and founder of the Scottish system of Parochial Education. The Board of Education for Scotland having directed that a school for higher education should be formed in place of the ancient Burgh School, and the old buildings having been condemned as unsuitable, the oLcal School Board conceived the idea of making the new school a building of a monumental character as a memorial of the Reformer. Subscriptions to the extent of about 5,000*l.* having been received, competitive designs were called for. The plans submitted by the respective competitors are stated as being very much upon an equality; and the chief question left for the decision of the School Board was as to the elevations. After deliberation the Board have decided in favour of those submitted by Mr. Starforth, of Edinburgh.

Kensington Vestry-hall.—Mr. Whichcord has undertaken to report on the designs submitted, and to make the required selection. The whole are referred to him.

STAINED GLASS.

Thirsk.—A new stained glass window has been placed in the western end of the parish church, Thirsk. The window, which is of large size, is the gift of the late Mrs. Macbean, and has been erected in memory of Mr. Frederic Bell (her son), late lord of the manor. The window contains six groups, having reference to the last hours of the Saviour, namely, the Agony, the Mockery, Carrying the Cross, the Crucifixion, the Burial, and the Resurrection.

Castle Donington.—There has just been erected at Castle Donington Church, near Derby, to the memory of Mrs. Elizabeth Ann Wyer, a two-light stained-glass window. It represents the Presentation in the Temple, and has been executed by Messrs. Mayer & Co., of Munich.

SCHOOL BOARD SCHOOLS.

Hull.—The new board school in Fountain-road, Hull, has been opened. The building is in the Gothic style, and is faced with red pressed bricks, with Ancaster stone dressings. The entire area of the site is 2,665 square yards, and the principal frontage is 220 ft. in length. The school is in three departments—boys, girls, and infants, and is designed to accommodate in all 750 children. The cost of the site was 1,432*l.*; the contract for the building is 6,420*l.*; and the heating apparatus and school fittings will probably cost about 300*l.*; thus making a total of 8,152*l.* The architect is Mr. Wm. Botterill, and the contractor is Mr. Geo. Jackson.

Somerby.—New Board schools at Somerby, Leicestershire, have been opened. The master's residence forms part of the group. The buildings are of the native brown stone, with Box ground stone dressings, the interior of the schools being laid with pressed bricks. The roofs are open-timbered, and covered with Welsh slating, the ridging in red ware of an ornamental character. The principal entrance is surmounted by a bell-tower. The fittings throughout are of red deal, varnished, and cast-iron standards. The works have been carried out by Mr. Geo. Hayes, of Melton, builder, from the designs of Mr. R. W. Johnson, architect, Melton Mowbray. The total cost has been upwards of 1,700*l.*

SCHOOL BUILDING NEWS.

Sutton Valence.—The new wing of the Sutton Valence Grammar School, now in course of erection by the Clothworkers' Company, to whom the foundation belongs, is fast approaching completion. The contractor is Mr. Naylar, of Rochester. The new school-room is a spacious and lofty chamber open to the roof, approached by a broad flight of stone steps, and forms a striking contrast to the somewhat contracted room formerly known as the school. The large hall beneath has been partitioned off into class-rooms, but the partitions are so constructed as to be easily removed. A number of well-appointed studies have been provided; and several new dormitories, well lighted and well ventilated, have also been added.

Sheffield.—On the 13th ult. new schools in connexion with the Burngreave Congregational Church, Sheffield, were opened. The foundation-stone was laid in October last, and the schools have been built on a plot of land immediately behind the chapel, by Mr. Milner, from the plans of Mr. James Hall, architect. They consist of a large room and four class-rooms, and under the same room is a house for the chapel-keeper. Accommodation has been provided for 400 scholars. The building of the schools was let on separate contracts for the sum of 1,436*l.* 19*s.*

Kelso.—The foundation-stone of Kelso New High School was laid on the 21st of May, with Masonic honours. The building will occupy a site at the east end of the town, and will be erected from the plans of Mr. Carnegie, architect, the contractors for the mason work being Messrs. Dickison & Son, Kelso. The building is to be of red sandstone, faced with white stone, and will consist of a large school-hall 70 ft. long, with proper class-rooms attached, above which will be the dormitories, capable of accommodating thirty pupils.

CHURCH-BUILDING NEWS.

Aughton.—Christ Church, Aughton, was consecrated on the 4th ult. by the Bishop of Chester. It has been erected from plans prepared by Messrs. W. & J. Hay, architects, Liverpool, and is Middle Pointed in style. The body of the church is of five bays, divided by arcades of clustered pillars and pointed arches, and the aisles are lighted with three-light windows with flowing tracery. The whole of the interior is lined with solid ashlar stone, and the floor laid with black and red tiles. An archway at the west end opens up into the tower, and shows a traceried window of four lights, while a moulded arch with clustered jambs opens up the eastern end into a decorated chancel of three bays, terminating in a five-light window, filled in with stained glass, by Wailes, representing the principal events of Our Lord's Passion. There is a sculptured reredos of Caen stone, marble, and alabaster, which extends right across the chancel under the east window. The carving has been done by Mr. Rogerson, of Liverpool, Messrs. Harris & Sons, of St. Helen's, being the builders.

Middlestown.—The new church of St. Luke, Middlestown, in the parish of Thornhill, has been opened for worship. It is in the Early English style, and consists of a nave, north and south aisles, chancel, south tower (the lower part of which forms the porch), organ-chamber, with clergy and choir vestries forming a connecting link between the parsonage and the church. The north and south arcades consist of four arches, the chancel arch between the nave and chancel being of lofty proportions. The chancel is apsidal-ended, and is raised three steps above the nave, the sanctuary being further elevated by three marble steps. The central window of the chancel is filled with stained glass by Wallace, of London. The pulpit is made of wrought iron, by Mr. Joshua Ingham, blacksmith, of Middlestown, and rests upon a carved stone base. The heating is effected by means of Musgrave's patent hot air stove. The contractors were as follow:—Masonry, Mr. Walter Kilburn, of Thornhill; carpenter's and joiner's work, Messrs. Firth, of Dewsbury; plasterer's work, Mr. Sanderson, of Ossett; slaters' work, Messrs. Rawsthorne, of Dewsbury; painting, glazing, &c., Mr. Carter Lodge, of Thornhill. The whole has been carried out from the designs and under the superintendence of Mr. F. R. N. Haswell, architect, North Shields. Mr. Alfred Hepworth, of Barnard Castle, was the clerk of works. The church is estimated to accommodate 480 persons, and the total cost will be about 5,000*l.*

Nuneaton.—We learn from the *Nuneaton Chronicle* that for some time past the works at St. Mary's Abbey Church, Nuneaton, have gone steadily, if slowly on, and are at length beginning to assume some definite appearance. The old remains at the eastern end are being bricked in, so as to form part and parcel of the building proper. The architect is Mr. Clapton Rolfe, of Reading, and Mr. Smith, of Chilvers Coton, is the contractor. Sir Gilbert Scott lately visited the building. The north and south arcades are now beginning to assume a finished appearance, the fine Attleborough stone, of which the dressings are composed, contrasting pleasantly with the rough hewn stone (Tuttle Hill) of which the walling is built. The new capitals have all been carved in the same style as the existing examples, by Mr. Harry Hems, of Exeter.

Beer (Devon).—Beer Church, or chapel-of-ease, which is locally thought to have been erected by a member of the Walrond family towards the end of the fifteenth century, has been removed to make way for a new church. The foundation-stone of the new building has been laid by the Hon. Mark Rolle, the lord of the manor. The old building accommodated about 500, but the new one is to seat between 650 and 700, and is to partially occupy the old site. It will consist of a nave with a clearstory, a chancel, two aisles, an organ-chamber, and two vestries. There will be a tower with a spire at the north-west angle. The spire is to be 110 ft. high. The walls are to be of Hooking blue stone, with Beer stone dressings. The roof will be open and the piers of the arcades will be of marble, with carved capitals. The architects are Messrs. Hayward & Sons, of Exeter, and the contractors Messrs. Stephens & Bastow, of Bristol. Mr. Harris is the clerk and Mr. Hampton the foreman of the works. The cost, which will be borne exclusively by the Hon. Mark Rolle, is estimated at 6,000*l.*

Great Stainton.—On the 17th ult., a new church in the village of Great Stainton, near Darlington, was opened by the Bishop of Durham. The old church is generally supposed to have occupied the site of one of Saxon origin, and its entire removal has not been accomplished without some amount of dissatisfaction from an archæological point of view. Mr. Pritchett, o Darlington, designed the new building, and superintended the carrying out the work. The style adopted is Late Decorated. There is a nave, chancel, porch, vestry, organ-chamber, and a spire 80 ft. high at the west end. The cost has been about 1,700*l.*

Crookham.—The newly-built chancel of Christ Church, Crookham, has been consecrated. It has been built by Mr. J. Lining, of Crookham, from designs by Mr. W. H. Woodyer, architect. On the right is an organ-chamber, and on the left there is a small aisle for the school children.

Radcliffe.—The new church of St. Andrew, Radcliffe, near Manchester, has been consecrated by the Bishop of Manchester. It has been erected at a cost of 5,000*l.* by Mr. G. Napier, builder, of Manchester, under the superintendence of the architect, Mr. J. Lowe, whose designs were selected in open competition. The building is of stone, being faced externally with parpoints, relieved by Yorkshire stone dressings. Some of the internal dressings are of Bath stone, the shafts of nave pillars being of red Mansfield. All internal woodwork is varnished. The floors of aisles, chancel, baptistery, &c. are laid with encaustic tiles. In arrangement the edifice consists of a nave, aisles (used as passages only), chancel, with polygonal termination, organ-chamber and porch, vestry, south porch, north porch, with tower and spire rising to a total height of 115 ft.; baptistery, cellar for Haden's heating apparatus, &c. The church is in the Early English style, and affords accommodation for 500 worshippers.

Wandsworth.—Last July we recorded the opening of the new church of St. Peter, Ploughlane, Clapham Junction, built from the design of Mr. W. White, F.S.A., and have now to note the dedication, recently, of another church from the designs of the same gentleman in that immediate neighbourhood. This building, dedicated to St. Matthew, situate in Gowrie-road, Lavender-hill, Wandsworth, is a brick edifice. The style is of an early type, and wood is made to bear a prominent part in the constructional arrangements. The interior is well adapted for congregational purposes, the nave being broad. There is a wooden pulpit, which, without steps, is entered immediately from the stalls in the chancel. Its principal feature is a canopied and crocketed niche, in which is a goodly-sized figure, in pitch pine, of the patron saint, in the attitude of reading the Scriptures. The pulpit is by Mr. Harry Hems, of Exeter, who also modelled the sgraffito panels in a line with the clearstory, and which run from east to west on either side of the building. Mr. W. H. Williams, Meyrick-road, Clapham Junction, has carried out the whole of the work, under the immediate superintendence of the architect.

Redyon.—The parish church of Reydon, Suffolk, has been re-opened, after thorough internal restoration. The old pews and "three-decker" pulpit, desk, and clerk's seat have been removed, and open seats of pitch-pine erected. Those in the chancel (not yet completed) have carved poppy-heads. The floor has been re-laid throughout, and the chancel floor raised one step. Among the special offerings are the pulpit and desk, carved in oak and pollard oak, by Mr. Cornish, of North Walsham; and an adjusting brass pulpit desk, chased and illuminated. The walls have been cleared of whitewash, and stuccoed rough. The old rood staircase and two piscinæ have been laid open. The contract for walls, windows, and seating was taken by Mr. R. J. Allen, of Southwold.

Nottingham.—St. Nicholas's Church, Nottingham, was re-opened on the 17th ult., after renovation. Mr. Henshaw has done the joiner's work; Mr. Humphrey the gasfitting; and Mrs. Marshall the decorations; the whole of the work being under the superintendence of Mr. Fothergill Watson, architect.

GAS FROM PARAFFIN.

SIR,—I should be glad if any of your readers could give me any information about the American invention for making gas from paraffin oil,—if it is suitable for lighting a country house, and if experience has proved it to be as good in all respects as gas made from coal.

SUBSCRIBER.

Miscellanea.

Drainage of Oxford.—Mr. W. H. White, C.E., and engineer to the Oxford Local Board, in a paper recently read before the Ashmolean Society, has given the following particulars of this work:—The total length of new sewers and surface drains was 32¾ miles. Of this length 7½ miles have been constructed of brick and 25 miles of stoneware pipes. The temporary pumping power supplied consists of a portable double cylinder engine of 14 nominal horse power and a 12-in. centrifugal pump driven by a belt from fly-wheel of engine. At a fair working speed of 90 revolutions of engine 2,300 gallons of sewage are discharged per minute, and at present about a million and a half are dealt with daily. The water supply of Oxford is about 2,000,000 gallons per day,—that is, 60 gallons per head of the entire population, and in very wet weather the 100 acres contributing surface water to the sewers would yield about the same quantity. Therefore, if the present amount of water continued to be pumped into Oxford the ultimate wet weather flow would be something like 4,000,000 gallons per day. He concluded by stating that 370 acres of land had been purchased at Sandford for an irrigation farm to connect which with the pumping station a rising main of cast-iron pipes 1½ mile long has lately been commenced.

The Naval and Military Club.—Great changes are being made in the interior of this club, which occupies the residence of the late Lord Palmerston, in Piccadilly, close to Half Moon-street, and facing the Green Park. Modest as the house (which is the property of Sir Richard Sutton) may appear from the road, the rent of it is 5,000*l.* per annum on a sixty years' lease. The Club committee, in concert with the members, finding the internal accommodation to be insufficient for the use of their increasing numbers, determined some time since on enlarging it, and in no niggard manner, as the cost of the proposed extensions and alterations (which will be completed next January) is estimated at nearly 30,000*l.* The whole of the front portion of the ground-floor has been thrown into one, in order to make a large hall. The structural additions begin from the coffee-room, and extend down White Horse-street to Shepherd's Market, a distance of nearly 150 ft., by 70 ft. or 80 ft. in width. The brick wall facing Piccadilly will make way for a slight iron railing, and the ground in front is to be turned into an ornamental garden. Mr. J. MacVicar Anderson is the architect.

New Parks for Salford.—The Salford Town Council some time since determined to construct three additional parks—at Seedley, Broughton, and Ordsall—for the recreation of the rapidly-increasing population of that borough. Seedley Park was opened a year ago; the Albert Park, Broughton, was on the 12th ult. formally dedicated to the use of the public; and the park in the Ordsall district is expected to be completed in a little more than twelve months. The Albert Park is most conveniently situated, being bounded on the north side by Great Cheetham-street, on the south by Camp-street, on the east by Great Clowes-street, and on the west by Grecian-street. When the land, which is sixteen acres in extent, and cost 6,000*l.*, came into the possession of the Corporation it was a flat waste, but under the superintendence of Mr. H. Moore, the head-gardener at Peel Park, it has been transformed into a Park. It has a lake two acres in extent, and gymnasia for males and females are being erected.

A Roman Pavement in the City.—During the excavations now in progress preparatory to the erection of a large block of buildings at the junction of Cannon-street with Queen Victoria-street, opposite the Mansion House Station, the workmen employed by Messrs. Taylor & Locke, architects of the new buildings, discovered portions of a Roman pavement. The architects at once gave direction for the whole of the pavement to be unearthed, and it appeared that its extreme length was nearly 18 ft., and breadth about 16 ft. Much of the pavement had been destroyed, so that it was difficult to trace the design, but it appears to have been of a simple character, the centre space consisting of white tesseræ, without any design, and about 5 ft. 6 in. square, surrounded by a border of black about 2 in. wide, the whole of the remainder being red with small irregular stars of black and white tesseræ.

Cromwell House.—"The play 's the thing," at least, every one just now thinks so, and amateur actors abound. A very large number of Mr. and Mrs. Freake's friends assembled last Wednesday evening to see and hear two original pieces,—"The Queen of Hearts," an operetta in one act, the music composed by Miss Harriet Young; and "Deeds," a comedietta in three acts, written, we believe, by the versatile hostess herself. In the operetta, Miss José Sherrington, who may not be included in the ranks of amateurs, distinguished herself both in singing and acting. The music is bright and charming, and several of the numbers, to use the technical term, will soon be popular in the drawing-rooms if the work should come before the public. In the comedietta Mr. Brandram, Mr. C. Colnaghi, Mr. Dundas Gardiner, Mrs. Copleston, and Miss Harriet Young, were efficient exponents. The piece is very ingenious and interesting, and seemed to please every one.

"Penny-wise and Pound-foolish."—Discoursing of "Public Sewers and Private Drains," the *Richmond and Twickenham Times* says:—"Dividing the provinces of the civil engineer and the architect, strictly speaking, sewage, together with the allied questions of water supply and collection, drainage, irrigation, purification of rivers, protection of springs, and the like, come within the scope of the former; whilst the internal arrangements of house-pipes, drains, sinks, closets, &c., may be held to be within the province of the architect. Small outlay and small details are involved in the perfection of this part of the sanitary system of town habitation; and thus, to avoid expense, or from the very general and most mischievous fallacy that it is the cheapest in the long run for a man to be his own architect and his own engineer,—at all events, in small matters,—the care of the keys of life in this respect has been allowed to drop into the hands of the plumber, the bricklayer, or even far less educated workmen."

Builders' Grievances in Liverpool.—At a meeting of the Liverpool Health Committee, on the 17th ult., it was stated that letters had been received from Mr. Owen Michael complaining that he had been summoned for non-compliance with the building regulations in respect to certain houses which he alleged had been longer built than other houses he specified, and in respect to the deficient dimensions of which no notice had been taken by the committee. The Borough Engineer presented a report in which he says that in no case has any deviation from the Building Act so great as that granted by the committee to Mr. Michael been allowed; and that, in order that there may be no possible misunderstanding, the assistant surveyors have strict orders not to allow the deviation of even a fraction of an inch below the minimum height specified in the Act.

Children in Brickfields.—At the Greenwich Police Court, on the 17th ult., Mr. W. F. Nicholls, owner of the East Dulwich and Brockley Tips brickfield, and Henry Bates, a brickmaker, were summoned under the Factories and Workshops Act, for allowing a girl under the age of sixteen to be employed in brickmaking. Mr. Redgrave, inspector appointed under the Act, gave evidence as to a visit paid to the brickfields on the 10th instant, and to finding a daughter, aged fourteen, of Bates assisting him in the making of bricks, the father having been summoned twelve months since for a like offence in another employment, for doing which he was then cautioned by the magistrate. Mr. Balguy, the magistrate, imposed a fine of 10s. and 4s. costs, on the employer, and the father was fined 10s. and 2s. costs.

The Crippled Boys' Home.—The Princess Louise has consented to lay the foundation-stone of the new dining-hall of the additions which are about to be made, under the superintendence of Mr. E. C. Robins, architect, to the National and Industrial Crippled Boys' Home, Wright's-lane, Kensington. The ceremony is to take place on the 20th of June, at five p.m. The new schools and dormitories facing the new roadway about to be formed by the Midland Company, in line with the present buildings, will be up to the first floor by that time.

The Orleans Club.—At the flower-show, garden party, and ball, of the Orleans Club, given on the 28th ult. at Twickenham, in honour of the visit of H.R.H. the Prince of Wales, who has now become a member of the Club, the illuminations, decorations, and general arrangement of the grounds, were entrusted to the Messrs. Defries & Sons.

Builders' Benevolent Institution.—In the paragraph which appeared in last week's *Builder* (p. 543), recording the results of an election of pensioners in connexion with this institution, the *scrutineers* (Messrs. Thos. Stirling and Matthew Hall) were, by a printer's error, referred to as the "secretaries." While correcting this mistake we are asked to add that after the election the members of the committee dined together, and in proposing the toast of "The Institution," Mr. Plucknett, the treasurer, reviewed its past and present position; and while acknowledging its present very satisfactory state, said he thought that was no reason to rest contented. Considering the magnitude and ramifications of the building trade, he felt the Institution ought to stand second to no other charity of the kind, and he urged the younger members of the committee to follow in the wake of those who had gone before, for then there must be a glorious future in store for the Institution, and the number of pensioners might be doubled.

Death of Mr. Weekes, R.A.—We have to announce the death of the well-known sculptor, Mr. Henry Weekes, R.A., which occurred on Monday at his residence, 96, Buckingham Palace-road. The deceased gentleman was born at Canterbury in 1807, and in early life became a pupil of the late Mr. W. Behnes, afterwards studying under Chantrey, to whose studio in Pimlico he succeeded. When a young man he was a constant exhibitor at the Royal Academy, and in 1837 completed a bust of her Majesty, the first that was taken after her accession to the throne. He executed numerous works. In 1852 he obtained the gold medal offered by the Society of Arts for the best treatise on the Fine Arts section of the Great Exhibition of 1851. He was elected an Associate of the Royal Academy in 1850, and a Royal Academician in 1863.

The Freemasons' Hall, Exeter.—The new Masonic Hall in Gandy-street, Exeter, has been dedicated with due ceremonial. It appears that in the early part of last year Mr. S. Jones, one of the most active brethren in the province, made a movement for the erection of a hall. Suitable premises were found in Gandy-street, central, and, if enlargement should be necessary, there is space to permit it. The building is an ancient structure. On the ground-floor are rooms for the convenience of separate lodges, and other offices, and on the first-floor is the great lodge-room, decorated with emblems of the order. The total cost of site and work has been over 1,700l. The architect was Mr. J. Jerman; builder, Mr. J. Stocker; and other works were carried out by Messrs. Algar & Rouse, masons.

Woodbridge.—The public canopy, cattle-trough, and town pump, erected by the Seckforde Charity, have just been completed and opened with some ceremony on the Market Hill. The materials used are Portland and red Mansfield stone. The plan is square, having three basons and steps within the four sides, the pump and well being surmounted by an arched and buttressed canopy with spire, angle pinnacles and finials of stone and iron. The style is Gothic of an early type. Mr. Benjamin Dove is the contractor; the mason's work and ornamental details were wrought by Mr. W. Stephenson; and Mr. W. H. Lockwood, of John-street, Adelphi, is the architect.

Royal Scottish Academy.—The exhibition of the Royal Scottish Academy, which has been open for the past three months, has been closed. This year the exhibition is stated to have been in every respect most satisfactory. Greater numbers of the public have resorted to the Galleries this year than formerly. The number of works of art sold this year shows an increase of one over 1875, and twenty-seven over 1876, and their money value is also greater. In 1875 the amount realised was 9,011l.; in 1876, 8,468l.; while this year it is 9,504l. 11s.

Sanitary Institute of Great Britain.—The general meeting of this Institute was held on the 17th ult. in the hall of the Society of Arts. The first business was to elect the Council, consisting of twenty-four gentlemen recommended by the Committee, one-third retiring annually, but to be eligible for re-election. The corresponding members of the Council were next chosen. Dr. B. W. Richardson was elected chairman of the Council.

New Crystal Palace Railway Station. We are asked to note that all the wrought and cast iron work was manufactured and fixed for the Brighton Railway Company direct by Messrs. Matth. T. Shaw & Co.

Maps.—To the bundle of maps of the countries which may be termed the seat of war, already issued by Messrs. Wyld & Co., has now been added "a Military Staff Map of Odessa to Constantinople." After the illegible scrawls we are favoured with by some of the newspapers and elsewhere, it is agreeable to look at such a clearly printed and inclusive map.

Royal Architectural Museum. — The Hampstead and Kentish-town Working Men's Club went over this Museum on Saturday last, accompanied by Sir Gilbert Scott and Mr. Ewan Christian. Westminster Chapter-house was afterwards visited.

TENDERS.

For the erection of middle-class schools for girls, Mare-street, Hackney. Mr. Edmund Woodthorpe, architect. Quantities supplied by Messrs. Welch & Atkinson:—

		Less if Bath Stone in lieu of Portland.
Conder	£6,540	£190
Colls & Son	6,517	196
Stimpson & Co.	6,204	200
Crabb	6,025	169
Boyce	5,818	180
Killby	5,786	290
Scrivener & White	5,779	220
Brass	5,707	130
Johnson	5,701	200
Larke	5,690	150
Perry & Co.	5,583	184
Sewell	5,547	150
Nightingale	5,530	130
Bayes, Bros., & Allen*	5,432	143

* Accepted.

For proposed works at Girdlers' Hall, 39, Basinghall-street. Mr. Edmund Woodthorpe, architect. Quantities supplied by Messrs. Welch & Atkinson:—

		Add for Portland Stone.	Less if Deal in lieu of Wainscot.
Conder	£3,455	£181	£175
Ashby, Bros.	3,306	175	180
Pritchard	3,385	156	176
Colls & Son	3,217	270	230
Rider	3,238	212	213
Brass	3,126	175	204
Ashby & Horner*	2,990	120	140

* Accepted.

For the erection of a mortuary, for the St. Olave's, Southwark, District Board of Works:—

Brighton	£278 10 0
Stephens	276 0 0
Greenwood & Son (accepted)	268 0 0

For additions to printing works, Carlisle, for Messrs. Hudson, Scott, & Sons. Quantities by the architects, Messrs. Hetherington & Oliver:—

Black	£1,471 0 0
McGuiness	1,463 0 0
Bell	1,420 0 0
Batey & Forster	1,360 0 0
Court	1,329 0 0
Irving	1,324 0 0
Wright (accepted)	1,319 0 0
Hill & Beaty	1,216 3 11

For detached villa residence, Wilton-road, Salisbury, for Mr. George Read. Mr. Fred. Bath, architect. Quantities supplied:—

Plowman	£1,482 14 8
Sawkins	1,463 10 0
Mist	1,452 0 0
Dolman	1,450 0 0
Tryhorn	1,349 15 0
Young & Sons	1,333 0 0
Harris	1,310 0 0
Hopkins & Son (accepted)	1,298 10 0

For additions and alterations to Warehousemen and Clerks' Schools, Caterham, Surrey. Messrs. Barney & Monday, architects. Quantities supplied by Messrs. Franklin & Andrews:—

Warne	£8,839 0 0
Brass	8,666 0 0
Robinson	7,777 0 0
Mortee	7,465 0 0
Rider	7,388 0 0
Smith	7,324 0 0
Saker	7,237 0 0
Josolyne	7,006 0 0

For alterations to the Victoria Tavern, Queen's-road, Dalston, for Mr. Moore. Mr. Jones, architect:—

Cole	£216 0 0
Smith, Bros.	160 0 0
Bradford	115 0 0

For new south aisle, &c., to Christ Church, Great Warley, Essex. Mr. John Young, architect. Quantities by Mr. Sidney Young:—

	Aisle.	Heating, &c.	Repairs
Jacobs	£1,387	£90	£116
Everett & Sons	1,035	90	100
Gregory	1,349	109	109
Cross	1,214	72	64
Hammond (Romford)	1,231	70	69
Hammond (Warley)	1,222	75	61

For the erection of villa residences at Gladstone-road, Chesterfield, Derbyshire. Messrs. Rollinson & Son, architects:—

Excavators', Masons', Bricklayers', Slaters', &c., Work.

Maw (accepted)	£962 0 0

Carpenters', Joiners', and Painters' Work.

Madin (accepted)	£434 0 0

Plumbers', Glaziers', and Bellhangers' Work.

Gothard (accepted)	£117 0 0

Accepted for the erection of buildings required at the new Cattle Market, Mansfield, Notts, for the Improvement Commissioners:—

Fisher, Bros.	£3,490 15 0

For the erection of warehouse and premises at No. 43, Cannon-street, City, for Messrs. C. H. Griffiths & Co. Mr. E. Adolphus Cane, architect. Quantities by Mr. J. Schofield:—

Gammon & Sons	£2,490 0 0
Rider & Son	2,366 0 0
Perkins	2,373 0 0
Longmire & Burge	2,223 0 0
Ashby, Bros.	2,193 0 0
Morter	2,143 0 0

For the erection of a warehouse in Gloucester-street, Great Eastern-street, for Mr. T. H. Harris. Mr. J. W. Brooker, architect. Quantities by Messrs. Barnard & Brooker:—

Masters	£856 0 0
Morter	830 0 0
Hosking, Bros.	798 0 0
Prebble & Co.	780 0 0
Killby	777 0 0
W. & F. Croaker	773 0 0
Allen	752 0 0
Lawrance (accepted)	725 0 0

For the restoration and enlargement of the church at South Normanton, Derbyshire. Messrs. Rollinson & Son, architects:—

Wright	£2,819 16 0
Broomhead	2,678 0 0
Thompson	2,248 0 0
Fidler	2,205 0 0
Chadwick & Co.	2,150 0 0
Askew (accepted)	2,033 0 0

For the erection of addition to a villa residence, at South Normanton, Derbyshire, for Mr. S. Sampson. Messrs. Rollinson & Son, architects:—

Broomhead	£636 0 0
Thompson	576 0 0
Evans	565 0 0
Askew (accepted)	549 0 0
Winn	495 0 0

For rebuilding three houses in Margaret-street, and warehouse in Great Titchfield-street. Mr. A. E. Hughes, architect. Quantities by Messrs. Corderoy & Sandall:—

	Contract	Credits.
Newman & Mann	£10,333	£118
Scrivener & White	10,101	120
Little	9,990	100
Boyce	9,921	155
Grover	9,870	250
Richardson	9,750	200
Simpson & Son	9,794	250
Perkins	9,633	230
Sewell	9,628	240
Falkner	9,541	160
Bayes, Bros., & Allen	9,168	350
Downs	8,987	137

For new cartridge magazine, Staines Moor, for the West London Rifles. Mr. Thos. Durrans, architect:—

Ashwell & Stevenson	£278 0 0
Gladman	250 0 0
Edgar	237 10 0

For the renovation of the Adelphi Chapel, Hackney-road. Mr. W. H. Gathercole, architect:—

Jarvis & Sons	£238 0 0
Anning & Wilkinson	187 0 0
Thomerson (accepted)	170 10 0

For the erection of new schools for the School Board for London. Mr. E. R. Robson, architect:—

Henrietta-street, Marylebone:—

Pritchard	£9,490 0 0
Brass	9,326 0 0
Scrivener & White	8,607 0 0
Crockett	8,791 0 0
Grover	8,783 0 0
Boyce	8,734 0 0
Keyes & Head	8,654 0 0
Kirk & Randall	8,397 0 0
Thompson	8,370 0 0

Middle-road, Kensal-road:—

Stimpson & Co.	£11,280 0 0
Downes	10,993 0 0
Stephenson	10,985 0 0
Brass	10,505 0 0
Perry & Co.	10,478 0 0
Pritchard	10,327 0 0
Rankin	10,260 0 0
Thompson	10,245 0 0
Chamberlain, Bros.	10,206 0 0
Hook & Oldrey	10,100 0 0

Marlborough-road, Chelsea:—

		Alternative Estimate.
Wall, Bros.	£9,907 12 10	£9,129 0 0
Brass	9,786 0 0	8,086 0 0
Stephenson	9,663 0 0	9,263 0 0
Perry & Co.	9,583 0 0	7,943 0 0
Scrivener & White	9,495 0 0	7,980 0 0
Rankin	9,490 0 0	7,960 0 0
Downes	9,470 0 0	7,959 0 0
Pritchard	9,345 0 0	7,718 0 0
Stimpson	9,300 0 0	7,600 0 0
Tongue	9,218 0 0	7,608 0 0
Hook & Oldrey	9,199 0 0	7,599 0 0

For block of new school buildings and appurtenances at South Hallsville, for the West Ham School Board. Mr. J. T. Newman, architect. Quantities supplied by Messrs. R. L. Curtis & Sons:—

Killby	£10,998 0 0
Grimwood & Sons	10,950 0 0
Brown	10,800 0 0
Hosking, Bros.	10,416 0 0
Sayers	10,011 0 0
Wall, Bros.	9,989 0 0
Knight & Dustow	9,898 0 0
Morter	9,845 0 0
Perry & Co.	9,593 0 0

For reconstruction of two houses in Park-street, Windsor, for Mr. J. Edwards. Mr. P. J. Byrne, architect. Quantities by the architect:—

Simpson	£1,320 0 0
Oades	1,200 0 0
Colsell (accepted)	1,160 0 0

For rebuilding Mr. Wm. Gardiner's shop, Egham. Mr. P. J. Byrne, architect. Quantities by the architect:—

Simpson	£835 0 0
Oades (accepted)	805 0 0

For repairs to Clarence Villas, Windsor, for Mr. J. Edwards. Mr. P. J. Byrne, architect:—

Maynard	£153 0 0
Lawrence	149 0 0
Stevens	133 0 0

For the connexion of the existing sewerage system, Basford, Notts., with the Nottingham and Leen District Intercception of Sewers. Mr. H. Walker, engineer:—

Cope	£5,300 0 0
Cordon	4,905 0 0
Smart & Co.	4,488 0 0
Greenwood & Co.	4,402 0 0
J. & G. Tomlinson	4,350 0 0
Pickering	3,370 0 0
Attenborrow	3,364 0 0
Meats, Bros. (accepted)	2,184 11 0

For alterations and additions to house at Long Ditton, Surrey, for Mr. Cousins. Mr. John Ashdown, architect. Quantities by Mr. Roording:—

Dorey	£1,885 0 0
Waters	1,834 0 0
Lathey, Bros.	1,750 0 0
Owen	1,689 0 0

For erecting a new school-room and class-rooms, and lengthening the Abney Congregational Church, Stoke Newington. Mr. Thomas J. Pile, architect:—

Smith	£2,673 0 0
Haworth	2,663 0 0
Staines	2,448 0 0
Groom	2,430 0 0
Barber	2,410 0 0
Bayes, Bros.	2,378 0 0
Carter	2,350 0 0
Linfield	2,279 0 0

For the erection of new premises, Nos. 80 and 81, Fleet-street, and No. 1, Salisbury-court. Mr. A. Peebles, architect:—

	Dumfries Stone.	Portland and Bath Stone.	Terra-cotta and Dumfries Stone.
Morter	£16,620	£16,105	£16,105
Killby	15,745	15,358	15,358
Mark	15,656	14,841	15,430
Kirk & Randall	15,198	14,931	14,923
Temple & Foster	14,776	14,756	14,936
Adamson & Sons	14,078	13,966	13,934
Macey	13,961	13,675	13,662
Nightingale	13,959	13,830	13,813
Stimpson & Co.	13,905	13,545	13,430
Brass	13,839	13,684	13,664
Lascelles	13,765	13,665	13,596
Scrivener & White	13,731	13,490	13,311
Newman & Mann	13,565	13,226	13,180
Langmead & Way*	13,408	13,161	13,163

* Accepted.

For alterations and repairs at "The Civet Cat Tavern," High-street, Kensington. Messrs. Bird & Walters, architects:—

Sykes	£543 0 0
Brown	483 0 0
Williams	430 0 0
Mark	423 0 0
Auley	380 0 0
Hockley	380 0 0

For rebuilding Nos. 2 and 4, Langham-street, and part of Langham-chambers, Edward's-place, Regent-street, for Mr. Lowes Dickinson. Messrs. Eales & Son, architects:—

Scrivener & White	£10,776 0 0
Watson, Bros.	10,773 0 0
Crockett	10,619 0 0
Mark	10,550 0 0
Brass	10,531 0 0
Holland & Hannen	10,490 0 0
Bywaters	10,393 0 0
Braid & Co.	9,850 0 0

For vicarage and stables, Cudham, Kent, exclusive of foundations. Mr. Charles Innes, architect:—

Adcock	£7,000 0 0
Payne & Balding	6,991 0 0
Conder	6,483 0 0
Deards	6,398 0 0

For additional story to 50, Cannon-street and 27, Queen-street. Mr. Charles Innes, architect:—

Conder	£2,016 0 0
Browne & Robinson	1,967 0 0
Fish	1,645 0 0
Newman & Mann	1,600 0 0
Brass	1,483 0 0
Bangs & Co.	1,378 0 0
Deards	1,396 0 0

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